CATALOGUE

OF

THE COLLECTIONS

FORMED BY THE LATE

LORD CARMICHAEL OF SKIRLING.

G.C.S.I., G.C.I.E., K.C.M.G.,

WITH

SOME FAMILY PORTRAITS BY SIR HENRY RAEBURN

(SOLD BY ORDER OF THE EXECUTORS).

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY AND CO.

The Rt. Hon. Sir Montague Barlow, Bt., K.B.E. G. D. Hobson, M.V.O. F. W. Warre, O.B.E., M.C.
C. G. Des Graz, B.A. Miss E. Barlow.

Auctioneers of Literary Property & Works illustrative of the Fine Arts.

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On TUESDAY, the 8th of JUNE, 1926, and Two following Days,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

Illustrated Catalogues (24 Plates), Price 10s. 6d.

Printed by J. Davy & Sons, Ltd., 8-9, Frith-Street, Soho-square, London, England.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer. If any dispute arise the Auctioneer shall have absolute discretion to settle it; and to put any disputed lot up again immediately.

II. No person to advance less than 1*s.*; above five pounds 5*s.*, and so on in proportion.

III. All lots are sold subject to the right of the seller or his agent to bid, or else to impose a reserve.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound or more, if required, in part payment of the purchase-money; in default of which the lot or lots purchased may be immediately put up again and re-sold.

V. All lots are sold as shown and with all faults, imperfections and errors of description. Messrs. SOTHEBY & Co. act as agents; they have full discretion to refuse any bidding or to withdraw any lot or lots from the sale without in either case giving any reason; they are not responsible for errors of description or for genuineness or authenticity of any lot or for any fault or defect in it, and make no warranty whatever.

VI. The lots to be taken away, at the buyer's risk and expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY & Co. will not hold themselves responsible if the same are lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser, and subject to a charge for warehousing. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they may then be sold immediately, either publicly or by private treaty, without any notice being given to the defaulter.

VII. Upon failure of the buyer to comply with any of the above conditions, the money deposited in part-payment shall be forfeited; and the defaulter at this sale shall make good to Messrs. SOTHEBY & Co. any loss arising from the re-sale, together with their charges and expenses in respect of both sales.

To prevent confusion no purchases can be claimed or removed during the sale.

Messrs. SOTHEBY & CO. are prepared to execute bids, and in addition to advise intending purchasers as far as possible, if requested by them to do so, without making any charge for either service. Lots will be procured as cheaply as is permitted by other bids or reserves, if any.

34 & 35, *New Bond Street, London, W.* (1)

Telegraphic Address:
"Abinitio, Wesdo, London."
A.B.C. Code, 5th Edition.

Telephone: (2 *lines*)
Mayfair 1784, 1785.

In sending Commissions this Catalogue may be referred to as "ARGO."

COMMISSIONS SENT BY TELEPHONE ARE ACCEPTED ONLY AT THE SENDER'S RISK, AND MUST BE CONFIRMED BY LETTER OR TELEGRAM.

PREFACE.

THE death, on January 16th, 1926, at the age of sixty-six, of Lord Carmichael meant the disappearance of a very remarkable and sympathetic figure in the world of Art.

Lord Carmichael's interests and activities were many and varied; but we are not here concerned with his distinguished career in political life and in the higher administration of the Empire, in Australia and India. It is upon his love of Art and his characteristics as a collector that we would like to lay principal stress in the present context. Very important work was done by him as a Trustee of several public Museums in England and Scotland, which also have benefitted largely by his generous gifts and bequests; and as a collector on his own account Lord Carmichael achieved very high distinction. Unwearying in his quest, he was able to put to admirable use his contact with the various great centres of the Art market; and among the many *antiquaires,* famous in the annals of collecting, to whom he extended his custom, a foremost place was held by the late Signor Bardini of Florence. A born collector, Lord Carmichael was, however, never guided by a partiality to what was merely curious or "antique"; on the contrary, what struck one immediately on studying his collections was the continuous insistence on an aesthetic quality in the examples brought together by him. Another important characteristic of Lord Carmichael as a collector was the width and comprehensiveness of his outlook, no limits of category, school or period existing for him. Of this, the successive sections of the present catalogue afford the best possible illustration; and on turning over its pages the reader will feel that he is surveying the performance of one who was in the true line of descent of those great and encyclopædic collectors of the nineteenth century—the Debruge-Dumenils, the Soltykoffs, the Dutuits, and several others—whose exploits to the present generation already seem almost legendary.

SOTHEBY & CO.

April, 1926.

Digitized by the Internet Archive
in 2023 with funding from
The Metropolitan Museum of Art

https://archive.org/details/carmichaelcollec00soth

CATALOGUE

OF

THE COLLECTIONS

FORMED BY THE LATE

LORD CARMICHAEL OF SKIRLING,

G.C.S.I., G.C.I.E., K.C.M.G.,

WITH

SOME FAMILY PORTRAITS BY SIR HENRY RAEBURN

(Sold by Order of the Executors).

FIRST DAY'S SALE.

Tuesday, June 8th, 1926.

NOTE.—*Where bracketed numbers are given, these refer to the private manuscript catalogue of Lord Carmichael's Collection: they are attached to the items on small gold labels.*

JEWELLERY.

LOT		
Borenius 1	A Pendant, set with a cat's eye, with large heart shaped cat's eye hanging from it; a silver Cross Broch; and a Pendant, set with pastes	3
Victor 2	A Necklace with cross pendant, of bloodstone beads, gold mounted; and another, with alternate Wedgwood and gold beads	2
Black 3	An Italian gold Brooch, with Phoebus, from which depends a bell with two angels and gold drops, set with pearls	
Durlacher 4	Six pairs of old Italian gold Earrings, enamelled and mostly set with pearls	12
Victor 5	Two Italian gold Chains, one of sixteen filigree work large ovals	2
Borenius 6	A baroque Pearl, mounted in a silver box as a duck	

3 12 5 5 24 21 11

£3 10 7 A very large baroque Pearl, mounted in a pendant as two pigs, modern mount — Raymond

3 . 8 An 18th Century cross Pendant, set with pearls — Hood

11 . 9 A Pendant, of rose diamonds, in the form of a crowned laurel wreath, set with an intaglio of a negro's head; *XVIII Century* — Webster

22 . 10 A 17th Century gold Cross, enamelled, having in the centre a figure of St. Peter in relief, and on the other a figure of ? St. Mauront — Borenius

5 . 11 An 18th Century small Pendant, set with stones, having a panel of moss agate; and two other pieces 3 — do

42 . 12 An 18th Century heart shaped Pendant, crowned, set with rubies and small brilliants, and with a miniature, believed to be the Duchesse d'Angoulême, daughter of Louis XVI, in the centre, *protected by a piece of "portrait diamond"* — Lifetree

15 . 13 A pair of small Pendants, and another, all enamelled and set with pearls and stones 3 — Durlacher

6 . 14 An early 17th Century gold and enamel Pendant, in the form of a hawk — Paule

18 . 15 Another, of a pelican, the breast formed of a baroque pearl and with two others as pendants — Joubert

12 . 16 A gold Pendant, of a pheasant, walking, the body formed of a baroque pearl — Nyburg

10 . 17 An early 17th Century gold Pendant, enamelled and set with table stones — Durlacher

11 . 18 Another Pendant, as a heart under a crown, set with similar stones — Nyburg

6 10 20 A fine Renaissance Cameo, in onyx, of Mars and Cupid, oval, in modern gold frame — Osborne.

** Exhibited at the Burlington Fine Arts Club Exhibition, 1924.

62 . 21 Nelson's Ring, a marquise ring, with border of small brilliants, having in the centre an anchor in brilliants on a ground of hair, inscribed at the back: "Horatio Viscount Nelson, Duke of Bronté, 1796, 1798, 1800, 1805" — Howard F

** Given by Lord Nelson to Lady Hamilton.

PLATED ARTICLES.

Crichton 22 A large oblong Tray, with fluted gallery, 20½ *in.* 25 ·

Franklin 23 A Toasted Cheese Dish, with six pans; two Toast Racks; and six other pieces 13 ·

SILVER.—ALL AT.

Comyns 24 A Victorian Toast Rack; two pairs of Muffineers; two pairs of Snuffers; two ivory Pepper Mills; a small Bell; four Toddy Stirrers; and three others 17 8 10

Elkington 25 A pair of cocoanut Cups, engraved with arms, silver lined; *George III, Edinburgh mark* 2 16 ·

Comyns 26 A pierced Fish Slice, *London,* 1765; A Butter Knife, 1791; and two Nut Picks, all with green ivory handles; and a Cheese Scoop, 1821 5 13 ·

Richards 27 Four Georgian Toddy Ladles; four Salt Spoons, with foliage handles; six Wine and four Sauce Labels; a pair of Sugar Nippers; and six small Skewers 23 3 ·

D. Davis 28 A set of eighteen Knives and three-prong Forks, with steel blades and green ivory handles, *one pair not quite matching* 36 24 ·

Finkelstein 29 A set of twelve silver Dessert Knives and Forks, with silver blades and green ivory handles, *modern* 24 15 ·

Nyburg 30 A set of twenty-four large and twenty-four small Knives; a Bread Knife; two pairs of carvers, with green ivory handles; and eleven Tea Knives, in case 64 31 ·

Black 31 A Queen Anne Marrow Spoon; a large Basting Spoon, with later chasing; and a pair of Georgian Asparagus Tongs 3 15 ·

Crichton 32 An oval Fruit Stand, on foot, with pierced sides and end handles; *Dublin, c.* 1790; *wt.* 12 *ozs.* 10 *dwts.,* with blue glass liner 2 8 ·

Nyburg 33 An old French, Louis XVI, Hot-water Jug, with low chasing, wooden handle; *Provincial mark* 19 ·

34 An early George I small Brandy Saucepan, with wooden handle; *London,* 1715

35 A Hot-water Jug, with wooden handle, won by "Satan" at the Carmichael Roman Camp Coursing Meeting, 3 Novr., 1824; *wt.* (*all in*) 28 *ozs.* 5 *dwts.*

36 An interesting Set of six silver Dog Collars, won at the Tweedale Coursing Club, Lyne Camp and Carmichael Roman Camp Meetings, 1821-4, adapted for use as wine coasters; and three pairs of Georgian silver Leash Hooks 9

37 An early George II Soy Frame, for two bottles, the holders octagonal, pierced and engraved, with two glass bottles with silver caps and handles; *London,* 1732, *maker's mark,* L C, *with fleur de lis and crown above*; *wt. of frame* 17 *ozs.* 6 *dwts.*

38 A pair of early George III Wine Coasters, finely pierced sides with waved gadroon tops; *London,* 1764

39 An early George III Argyle, for gravy, plain, with wooden handle; *London,* 1768; *wt.* (*all in*) 9 *ozs.* 10 *dwts.*

40 An early George III Mustard Pot, drum shaped, with pierced sides; *London,* 1767; *wt.* 4 *ozs.*, with glass liner 2

41 Another, with pierced and engraved sides; *London,* 1781; *wt.* 2 *ozs.* 12 *dwts.*, with glass liner 2

42 Two fine old French 18th Century Wine Tasters 2

43 Two others, of similar type 2

44 A large Kettle, on lamp stand, plain bulbous shape, with wooden swing handle; *modern*; *wt.* (*all in*) 75 *ozs.*

45 An Egg stand, *London,* 1811, with a Muffineer and three Egg Cups, 1804, and four modern Spoons; *wt.* 15 *ozs.* 2 *dwts.* 9

46 A set of three Queen Anne Candlesticks, with fluted stems, with lion masks and chased shell border to the circular feet, 9 *in.*, *London,* 1713, *wt.* 79 *ozs.*; and another Candlestick to match, *Modern*; and four Nozzles, *wt.* 35 *ozs.* 8

SILVER.—PER OZ.

Crichton 47 A large helmet shaped Water Jug; *Modern; wt.* 29 *ozs.* 3 *dwts.* 8 14 10

Faubert 48 A pair of covered Porringers, fluted; and a pair of plain Waiters, 5½ *in., Modern, wt.* 34 *ozs.* 12 *dwts.* 13 16 9

Levine 49 A set of four octagonal Casters; four Mustard Pots, with Spoons; four Salt Cellars, with Spoons; and a pair of Tea Strainers and Stands; *Modern*; *wt.* 73 *ozs.* 28 34 13 6

Crichton 50 A Tray, square, with shaped corners, plain moulded border; *Modern*; *wt.* 86 *ozs.* 18 *dwts.* 23 17 11

Kalebdjian 51 A set of two Gravy Spoons, twelve Table Spoons, four Salt Spoons, and twelve large Forks, *mostly Victorian,* all shell pattern; and a pair of plain Georgian Gravy Spoons; *wt.* 100 *ozs.* 13 15 .

Levine 52 A pair of Sandwich Servers; a Lemon Squeezer; two Quaiches; a pair of Sauce Ladles; a Toast Rack; and an odd Spoon; *Modern; wt.* 30 *ozs.* 10 *dwts.* 9 4 3 10

Devereux 53 A plain Wine Funnel, *London,* 1810; a Stand, *Edinburgh,* 1799; a Lemon Strainer; and two Racks, *the last London,* 1810; *wt.* 12 *ozs.* 19 *dwts.* 5 10 0 8

Victor 54 A Dish Cross, with lamp; *London,* 1786; *wt.* 14 *ozs.* 18 *dwts.* 2 7 9 .

Webster 55 A GEORGE II CIRCULAR DISH STAND, with lamp, finely pierced sides and gadroon rim, side handles; *London,* 1744, *maker Paul Crespin; wt.* (*all in*) 58 *ozs.* 18 *dwts.* 5 64 15 9

Crichton 56 A SET OF FOUR ENTRÉE DISHES AND COVERS, plain, octagonal, with reeded rims; *London,* 1795 (2), *and Edinburgh,* 1795 (2); *wt.* 141 *ozs.* 7 *dwts.* 12 148 8 4

Devereux 57 A set of four George II Salt Cellars, circular, on three feet, with gadroon rim; *London,* 1749, with four spoons with mask ends; *wt.* 12 *ozs.* 12 *dwts.* 8 23 18 9

Levine 58 A set of four Salt Cellars, matching the last lot; *London,* 1853, with four spoons; *wt.* 10 *ozs.* 6 *dwts.* 8 4 2 4

Devereux 59 A helmet shaped Cream Jug, on three feet, *c.* 1750; *wt.* 5 *ozs.* 4 *dwts.* 13 . .

do 60 A pair of Scotch vase shaped Muffineers, *c.* 1800; *wt.* 3 *ozs.* 11 *dwts.* 2 9 18 9

10 16 . 61 A pair of massive Queen Anne rat-tail Spoons; *Edinburgh,* 1709, *maker Charles Blair*; *wt.* 5 *ozs.* 8 *dwts.* 2 Freeman

25 4 10 62 An early George III Cake Basket, oval, 13½ *in.*, the sides pierced in spiral panels; *London,* 1770; *wt.* 22 *ozs.* 19 *dwts.* Crichton

18 11 9 63 A pair of George II Waiters, 7 *in.*, with moulded and shell rims; *London,* 1749; *maker William Hunter*; *wt.* 16 *ozs.* 18 *dwts.* Franklin

14 15 4 64 A George I Taper Stick, with octagonal base; *London,* 1723, *maker Josiah Daniel*; *wt.* 4 *ozs.* 1 *dwt.* Crichton

141 9 4 65 A SET OF THREE QUEEN ANNE EDINBURGH CASTERS, 8½ *in. and* 7 *in.* (2), with plain globular bodies; *Edinburgh,* 1708, *maker Thomas Cleghorne*; *wt.* 26 *ozs.* 4 *dwts.* 3 Willson

31 10 3 66 An early George III Salver, with moulded and ornamental gadroon rim, 12 *in.*; *London,* 1765; *wt.* 28 *ozs.* 13 *dwts.* Borrenius

145 12 . 67 A FINE GEORGE II SALVER, with moulded shell and scroll rim, 18 *in.*, engraved with the arms of John, third Earl of Hynd-ford within the collar of the thistle, with supporters; *London,* 1747, *maker Wm. Peaston*; *wt.* 83 *ozs.* 4 *dwts.* Anstruther

26 10 4 68 A PAIR OF QUEEN ANNE CHAMBER CANDLESTICKS, engraved with the arms and initials of Queen Anne; *London,* 1708, *maker Francis Garthorne*; *wt.* 15 *ozs.* 12 *dwts.* Webster

178 5 9 69 A FINE QUEEN ANNE TANKARD, of large size, engraved with the arms of Carmichael, plain, with domed top, 9 *in.*; *London,* 1713, *maker Henry Greene*; *wt.* 42 *ozs.* 9 *dwts.* Borrenius

57 2 4 70 A SET OF SIX EARLY ABERDEEN SPOONS, rat-tail, with dog nose ends, *c.* 1710, three with the mark given on Jackson, p. 533, as George Robertson, 1710-20, but with date letter **c** and three with the second mark given on p. 485 under 1710, as an unascribed English mark, but with date letter **q**; *wt.* 10 *ozs.* 13 *dwts.* 6 Devereux

*** These spoons are engraved with the same owner's initials, and the presence of two date letters shows the existence of a date alphabet of this period at Aberdeen.

73 10 4 71 A WILLIAM III BLEEDING BOWL, with flat pierced handle; *London,* 1696; *wt.* 7 *ozs.* 7 *dwts.* Crichton

15 13 6 72 A Charles II Bleeding Bowl, pricked date on handle, 1674, *maker's and another mark only, vide Jackson, p.* 481, *under porringer of* 1670-4, *perhaps from this piece*; *wt.* 3 *ozs.* 6 *dwts.* Sapiersteir

73 A CHARLES II OVAL TOILET BOX, on four ball feet, 6¾ *in.*, the top engraved with the arms of Offley; *London,* 1662, *maker's mark* H B conjoined with mullet below, in shield shaped indent; *wt.* 14 *ozs.* 1 *dwt.*

74 A SET OF FOUR PAUL LAMERIE CANDLESTICKS, 8 *in.*, baluster stems, the knop with medallions of classic heads, the circular bases with shell and foliage borders, and engraved with the arms of James, second Earl of Hyndford; *London,* 1733 (2), 1734 (2), *maker's mark as Jackson, under* 1729; *wt.* 84 *ozs.* 18 *dwts.* 4

75 Two oak Plate Chests, fitted with baize lined trays 2

CONTINENTAL PORCELAIN.

76 Two Loosdrecht Cups and Saucers; an Amstel Cup and Saucer; and a Buen Retiro Cup and Saucer, all decorated with flowers 8

77 Two Berlin porcelain Cups and Saucers, one with flowers and the other with figures; a Hocht Cup and Saucer, with figures; and a Gotha and a Vienna Cup and Saucer, with views 10

78 Two Ludwigsburg Cups and Saucers, with figures; and two others, with flowers, one moulded scale pattern 8

79 Three old Dresden Cups and Saucers, moulded and decorated with flowers; another Cup and Saucer, with birds; a Cup and Saucer and a Can and Saucer, with figures 12

80 An early Dresden Cup and Saucer, with figures; another, with landscapes, both highly gilt; and a pair of early Cups and Saucers, with Hizen design, all fine quality 8

81 A pair of fine quality Dresden Cups and Saucers, decorated with figures; a covered Cup and Saucer, with roses, on diaper; and a Milk Jug and Cover, with flowers 9

82 Two old Dresden Ecuelles, Covers and Stands, decorated with figures, one on blue and the other of rose pompadour ground, *both faulty*; a pair of Doccia Cups and Saucers, with figures; and a Continental Tea Pot and Cover, with panels of figures in puce 12

83 An old Frankenthal set of three Cups and Saucers; a Milk Jug and Cover, finely decorated with named views; and two Cups and a Saucer, with Chinese figures 11

84 A set of six small Dresden Figures of Children; two toy Vases and Covers; and a flask Scent Bottle 11

85 Two small Scent Bottles, shaped as figures 2

86 A Sèvres porcelain Plate, decorated with named birds; a Can and Saucer; a Cup and Saucer, with flowers; and a Cup and Saucer, with birds 7

87 A Sèvres porcelain Ecuelle, Cover and Stand, decorated with roses in gold medallions, *mark of* 1768 3

88 A Sèvres porcelain Can and Saucer, finely painted with The Three Graces, on a royal blue and gold ground, *mark of* 1775 *and of Dodin*

89 A pair of polychrome Delft small Figures of Cows 2

ENGLISH PORCELAIN.

90 Two Crown Derby Plates, and two Cans and Saucers, matching; two Scent Bottles; and six Old English Cups and Saucers, the last in blue and gold 21

91 A PAIR OF NANTGARW PORCELAIN PLATES, 9½ *in.*, finely decorated with roses, those on the rim being on a gold ground of vines and corn, *impressed mark* 2

92 A Worcester (Barr, Flight & Barr) part set of a Plate, Cup and Saucer, and a Coffee Can, decorated with Chinese pattern; a Swansea Cup and Saucer; and a Wedgwood Cup and Saucer, both decorated with flowers, *and marked* 8

93 A Worcester large Coffee Cup and Saucer, with Hizen flowers on scale blue; a small Bowl, with flowers; and two Cups and Saucers, "Queen Charlotte" pattern, *all with square mark* 7

94 A Worcester Tea Pot and Cover, *Dr. Wall Period*, decorated with mandarin figures 2

95 Two Worcester fluted Cups and Saucers, one with Chinese and the other with English flowers, *both square mark*; and another Cup and Saucer, with Japanese pattern, *crescent mark* 6

96 A Worcester Cup and Saucer, and a Coffee Cup, matching; and a Plate, 7 *in.*, all with Hizen patterns, *and square mark* 4

97 A Worcester Sugar Basin and Cover, decorated with flowers in gold panels on scale blue, *crescent mark*; and a saucer shaped Plate, 7½ *in.*, with exotic birds, *square mark* 3

98 A WORCESTER PLATE, FROM LORD NELSON'S TEA SERVICE, with Chinese pattern in red, blue, green and gold, having three panels on the rim containing a ducal and a viscount's coronet and Nelson's crest and motto: "Faith and Works," 7¼ *in.*

99 A Bristol Cup and Saucer, decorated with insects and festoons; and another Cup and Saucer, with floral wreath and ribbon, *both marked* 4

100 A Bow porcelain Punch Bowl, 8¾ *in.*, boldly decorated with bouquets; and a Chelsea leaf Bowl 2

101 A pair of early Chelsea porcelain Figures of Nuns seated reading, one a book inscribed "Purgatory," and the other "Absolution," coloured, with candle branch behind, 7 *in., one branch faulty* 2

102 A pair of Chelsea porcelain Cups and Saucers, moulded sunflower pattern and decorated with fruit, *gold anchor mark*; and a Chelsea Derby Cup and Saucer, with festoons, *mark in gold* 6

103 Two Chelsea Derby bulbous Mugs, 4 *in.*, decorated with sprigs, blue and gold borders, *one marked*

104 A pair of Chelsea porcelain two-handled Cups, with Covers and Saucers, decorated with vases in green, drapery festoons, in crimson and highly gilt, *gold anchor mark, one cover faulty* 6

105 A CHELSEA PORCELAIN PLATE, 8½ *in.*, decorated with a medallion of fruit and insects and three panels of birds on a royal blue ground; and a Cup and Saucer, decorated with alternate panels of musical trophies, and of royal blue and gold, *gold anchor marks* 3

---

106 An Old English earthenware part Service, of Teapot and Cover, Sugar Basin and Cover, Milk Jug, and six Cups, decorated with festoons, green borders; a Mug, with flowers; and five Leeds ware small Strainers 1f

CHINESE PORCELAIN.

107 A Punch Bowl, 13 *in.*, decorated with panels of mandarin figures; and another, 11¼ *in.*, with "famille rose" flowers 2

108 A Punch Bowl, 10½ *in.*, with fine "famille rose" flowers on café-au-lait ground; and another, 10 *in.*, with panels of flowers on a solid blue ground 2

109 A Christening Bowl, 14 *in.*, decorated with "famille rose" groups of women and children in scroll panels, on a turquoise ground

110 Four good quality "famille rose" Plates, 9 *in.*, with peonies, a flower vase, birds and peonies, and utensils and peonies 4

111 Two good quality "famille rose" Plates, painted with a scroll, one with flowers and the other with figures; and a Deep Plate, with figures, 8¾ *in.* 3

112 A set of seven Plates, 10 *in and* 8½ *in.* (6), delicately pencilled, and enamelled with "famille rose" flowers 7

113 A set of three Plates, 8⅞ *in.*, enamelled in "famille rose" with European mythological scenes 3

114 A fine quality "famille rose" Plate, enamelled in the centre with a peacock and on the rim with five panels of peonies and birds, all on gold diaper; a Plate, finely pencilled. with Hercules and the Nemean lion, in black; and an octagonal armorial Plate 3

115 A "famille verte" Brush Pot, enamelled with two panels of flowers, 5¼ *in.*; and a saucer shaped Plate, with flowers 2

116 An armorial Cup and Saucer, decorated with a Continental coat-of-arms with seven crests; and a pair of Cups and Saucers and another Cup and Saucer, finely decorated with figures on diaper ground 8

117 Three pairs of Cups and Saucers; five various Cups and Saucers; and a covered Bowl 24

118 A "famille rose" Teapot, Cover and Stand, encrusted with gilt lotus; and another similar set, encrusted with flowers in colours 6

119 A "famille rose" Cream Jug and Cover and two fluted Bowls, with flowers in relief, and a cuspider, with a vase of flowers and much yellow enamel 4

120 A "famille verte" large Cup and Saucer, with panels of flowers in fine enamels; and a Teapot and Cover, in coral, red and gold, *the latter faulty* 5

121 Fourteen various Plates, "famille rose," Imari ware, etc. 14

---

122 A large Fragment of a fine Persian Tile, with floral pattern, inlaid on a dark blue ground, 17 *in. long*; and two other Tiles, framed 3

123 Two Persian globular Jars, fitted as lamps for electric light 2

124 A Rhodian Mug, *faulty;* a Persian Plate, decorated in blue; a Bagdad Jar; and another piece 4

125 A Rhodian Plate, 11½ *in.*, decorated in the centre with a medallion of two tigers, a bird and a stag, on turquoise ground

IRONWORK, Etc.

126 A wrought iron Grille, with pierced border and applied rosettes, mounted as an umbrella stand (No. 615), 26 *in. square; French, XVI Century*

127 A Lamp Holder, with three splay feet, and fleur-de-lys terminals, 7½ *in., Venetian, XVII Century* (No. 616); and an old Sussex iron Rushlight Holder, on wooden base (No. 618) 2

128 A pair of 16th Century wrought iron Candlesticks, with circular drip-pan, rod stem with globular knob and triangular sloping base, on three feet, 32 *in.* (Nos. 696-7); and a Gothic Lamp Stand, with two lamps on removable branches (No. 698), stone base, 27 *in.* 5

129 A pair of old Chinese bronze Candlestick Bases, in the form of recumbent elephants, (Nos. 140-1), 8½ *in. long* 2

VARIOUS ARTICLES.

130 An old Chinese japanned wood Figure of Kuan-ti, seated, 11 *in.*; and a pottery Incense Burner, with cloisonné enamel panels 3

131 A VENETIAN FLUTED BOWL, of clear blue glass flecked with air bubbles, $1\frac{7}{8}$*in. high,* $3\frac{7}{8}$ *in. diam.* (No. 247); *XVI Century*

132 Six old Scotch Toddy Ladles, four in wood and two in bone: Made at Yarrow, Selkirk 6

133 A pair of turned mahogany Candlesticks, with gilt brass nozzles, 14 *in.*, inscribed ROBERT BURNS TO CLARINDA, said to have been a present from the former to the latter

*** These candlesticks came to Lord Carmichael on the death of Sir William Carmichael, and the family have every belief in their authenticity.

134 An Indian Work Box, in wood, covered with finely pierced and engraved ivory, fitted with a tray with various compartments, $10\frac{1}{2}$ *in.*

135 A pair of carved wood Brackets, painted and gilt, with a shield between two scrolled leaves, one shield with the arms of France, and the other inscribed "Sancte Nicholae ora pro nobis," 15 *in. wide; French, Late XV Century* 2

136 An Indian painted bamboo Case in red and gold, with eighteen figures of deities in oval panels; and a curious wooden Group, giving the Aztec rendering of the flight into Egypt 2

FINE FABRICS AND EMBROIDERIES.

137 TWELVE SPECIMENS OF EARLY WOVEN FABRICS, mounted on a card, nine being Egypto-Roman, *I to IV Century* (five of them woven with figures), and three Saracenic, *VI to XIX Century, a rare and interesting collection*

138 ELEVEN PIECES OF COPTIC WORK, dating from about the Christian era, including an octagonal star medallion, 10 *in.*, and a a square, 10 *in., in black* 11

139 A piece of South Italian cream silk Brocade, *XIII Century*, sprigged with fleur-de-lys ornaments and beetles in gold thread, the ground woven floral ornament and scrolls, on which is inscribed in Arabic words, "Dieu est le seul Vainqueur," 12 *in. long*

140 A piece of Sicilian Velvet, *XIV Century*, with a fine pattern in gold thread, enclosing medallions of "deux lièvres affrontis" on a blue ground, 14½ *in. by* 13½ *in.*

141 A piece of Early Genoese cut Velvet, *c.* 1300, with pattern of gold bezants on crimson, 22 *in. long*; and a small piece of Perugian crimson Velvet, *c.* 1500 ?

142 A piece of Italian Damask, woven with medallions of dragons, *c.* 1400, 16 *in. long*; two small pieces of Velvet, one *XIV Century*; and two fragments of Early Persian Brocade, woven with birds 4

143 A piece of fine Sicilian Brocade, woven with birds and vines, in blue on a gold ground, *c.* 1450, 9 *in. square*; and three pieces of Florentine weaving of the same period 4

144 A square of fine 15th Century cut Velvet, with lions, birds, flowers and pomegranates, in crimson, and tablets in olive green, 22 *in. by* 17 *in.*

145 A fine Florentine Stole, in cut velvet, *c.* 1450, with a honeycomb pattern in slate on a crimson ground

146 A square of Venetian orange coloured cut Velvet, *c.* 1500, 17 *in. by* 14 *in.*; and two strips of Florentine green and gold Brocade, of the same period, one a panel from a chasuble 3

147 A square of Sicilian Early 14th Century Brocade woven in gold thread on a green ground with a fine design of a lion preying on a stag and an eagle pursuing a bird, 16 *in. by* 20½ *in.*

148 A Panel of a chasuble, in Florentine 16th Century gold and silver brocade, woven with pelicans in their piety and Papal tiaras in a fine design of floral scroll work, 20 *in. by* 41½ *in.*

149 A FINE WOVEN PANEL, *Florentine. c.* 1540, 14½ *in. by* 20½ *in.*, with "The Adoration," four angels holding a canopy over the Virgin, who is kneeling before the Child, on the front

LOT 149 —*continued.*

of the canopy VERBVM CARO FACTVM EST, (*John ch.* I, *v.* 14) on a diaper background and within conventional floral border, woven in gold thread picked out with green and blue silk on crimson.

150 AN EXTREMELY FINE NEEDLEWORK MEDALLION, from an orphrey, *Florentine, c.* 1470, in the form of a hexagon with concave sides over a quatrefoil, worked with figures of the Virgin and Child, and St. Donatus, the faces and hands in a minute stitch, giving great realism of expression, on a diaper background and within raised borders in gold thread, $11\frac{3}{4}$ *in. by* $10\frac{1}{2}$ *in.*

*** The design for this embroidery has been attributed to Antonio Pollaiuolo (1432-1498).

[*See* ILLUSTRATION.]

151 TWO PORTIONS OF WOVEN ORPHREYS, *Florentine, c.* 1450, in gold thread the one with two complete panels of "The Annunciation," on a crimson ground, 27 *in by* 8 *in.*, and the other with "The Deposition," and "The Resurrection," in two medallions within fine scroll floliage, on a violet blue ground, 31 *in. by* 9 *in.* 2

152 A pair of 16th Century Venetian ladies' Mittens, in red velvet, worked with silver thread; and a Florentine Bag Purse, of the same period, in crimson velvet, with gold and silver thread 2

153 A portion of a Baby's Sash, woven in silks and gold thread, *Perugia, c.* 1500; and a 17th Century Christening Cap, embroidered with silks and gold thread and trimmed with gold lace 2

154 AN ITALIAN CHASUBLE, *c.* 1450, in green silk brocade, the orphreys woven with panels of angels in adoration at the Cross, on a red ground, borders of silver lace 2

155 AN ITALIAN 15TH CENTURY, APPLIQUÉ WORK BORDER, of fine quality, worked with five panels of saints, 9 *ft. by* 1 *ft.* 1 *in.*

156 A Florentine Border of appliqué work, *XVI Century,* in yellow silk on vivid olive green velvet, 7 *ft.* 2 *in. long,* 7 *in. wide*

LOT 150.

LOT 166

157 A Late 17th Century Italian Panel, completely worked in silks and gold thread with a vase of flowers, peacocks and parrots on bold floral scroll work, 6 *ft.* 6 *in. by* 1 *ft.* 8 *in.*

158 Four Panels of Italian laid work, joined in pairs, with a bold pattern of flowers and birds, 8 *ft.* 9 *in. by* 3 *ft.* 6 *in.* 2

159 A Stuart Bay Purse, of fine silver brocade, with floral design; an 18th Century Bag, with a basket of flowers in "petit point"; and a small Purse with silver clasp 3

160 An English 18th Century Border, in white satin, worked with a running floral design in silks, 11 *ft. by* 1 *ft.*; and another piece 2

161 A length of fine Florentine 16th Century Velvet, of a rich "wall-flower" brown shade, 8 *ft. by* 2 *ft.*

162 An old Persian Velvet Hanging, the centre with narrow stripes alternately of green and crimson, and the borders with a stepped pattern in polychrome, 6 *ft. by* 4 *ft.*

163 A Portière, of fine old Florentine velvet, of nasturtium tint, with double border of broad gold braid, 3 *ft.* 8 *in. by* 5 *ft.* 10 *in.*

164 A Chinese globular Cushion, covered with silk brocade; and another, in pale brown velvet 2

165 A pair of large Cushions, with panels of Italian silk and appliqué work, one embroidered with a bold pattern of flowers, and the other with a bird and flowers, 24 *in. square* 2

166 A pair of very fine "opus Anglicanum" Panels, in silks and gold thread, on crimson velvet, the subjects enclosed in barbed quatrefoils, of (a) The Annunciation (No. 818), and (b) St. Margaret and St. Catherine of Alexandria (No. 817), 10 *in. square*; *English, c.* 1300

*** Exhibited at the Burlington Fine Arts Club, 1905, and at the British Primitives Exhibition, 1923, No. 120.

[*See* Illustration.]

FURNITURE.

167 Three small Wall Cases, for showing small objects, with plate glass shelves, one with mirror back 3

167A Two others, similar, with revolving platforms, for single objects 2

167B A small mahogany Case, with Wall Bracket for showing small articles 2

168 A mahogany Wall Show Case, square, with gallery top, fitted with plate glass shelves, 39 *in. wide*

169 A Queen Anne black and gold lacquer Toilet Mirror, on tall base, with cupboard and three tiers of drawers, 30 *in. high*, 16¼ *in. wide*

170 Two upright Wall Cases, of half octagon shape, glazed, 16 *in. high* 2

171 A Hepplewhite Shaving Glass, with oval mirror, on pole stand, with tripod feet

172 A black and gold lacquer Pedestal; and a mahogany Whatnot, with three shelves 2

173 A Chippendale Wall Cabinet, with domed top and bottom, upright shape, with fret sides and two shelves, 37 *in. high*, 12½ *in. wide*

174 A pair of Sheraton Card Tables, semi-circular, with line and band inlay 2

175 A fine pair of Chippendale ladder back Chairs, with curved and pierced rails and fluted legs 2

176 A rare set of four Georgian chair back Screens, covered in crimson, with brass handles, 37 *in. high*

177 A Stuart style Arm Chair, formerly belonging to Sir Walter Scott, with a brass plate stating that it was given by him to a servant at Abbotsford who suffered from a painful disease

*** This chair was in Sir Walter's house at Chiefswood, a residence Lord Carmichael occupied soon after his marriage.

178 A BLACK AND GOLD LACQUER CABINET, with broken front, three glazed doors, with diamond lattice, on six cabriole legs, 6 *ft.* 9 *in. high*, 5 *ft.* 3 *in. wide*

LOT 182

LOT 219.

LOT 273

SECOND DAY'S SALE.

Wednesday, June 9th, 1926.

THE ANTIQUITIES.

EGYPTIAN STONE VASES, FIGURES, Etc.

LOT

179 A Vase, 5 *in. by* 7½ *in.*, in porphyritic diorite, of flattened spherical form, with broad lip, tubular handles and round base, *lip slightly damaged, a finely worked massive piece* (No. 1); *Pre-Dynastic Period*

180 A Vase, $3\frac{3}{16}$ *in. by* 5¼ *in.*, in white felspar, depressed shape, with rounded lip and flat shoulder and base (No. 2); *I Dynasty*

181 A Fish, 5½ *in. by* 4½ *in.*, in diorite, (No. 3); *Old Kingdom*

182 A Hippopotamus, 3½ *in. long*, in black stone, well carved, *rare* (No. 4); *XII Dynasty*

[*See* Illustration.]

183 A couchant Lion, 3¾ *in. long*, in black stone, of good characterization (No. 5); *XII Dynasty or later*

184 The Head of a Male Statue, 5¼ *in. high*, in black basalt, well carved (No. 7); *Early XVIII Dynasty*

185 A Vase, 5¾ *in. high*, in diorite, of ovoid shape, with tubular handles and small flat base and rim (No. 8); *Pre-Dynastic Period*

186 A Vase, 6¾ *in. high*, in black basalt, of cylindrical shape slightly expanding towards the top, with loop handles and flat base (No. 9); *Early Pre-Dynastic Period*

10 187 A Dish, 5 *in. by* 3½ *in.*, in red veined stone, the dish is oblong in shape, the sides sharply slope to a narrow base in the manner of a palette, *a rare and finely worked piece* (No. 10); ? *Pre-Dynastic* Burton

36 188 A Vase, 19 *in. high*, in black basalt, of long cylindrical shape, with small foot, loop handles and thin rim (No. 12); *I Pre-Dynastic Period* Hindamion

10 189 A Bowl, 13 *in. diam.*, of metamorphic rock, the rim slightly incurved the base flat, *repaired* (No. 13); *II to III Dynasty* Mogenson

2 190 An ovoid Vase, 9 *in. high*, in aragonite, with modern wooden stand (No. 14); *XXVI Dynasty* Lawrence

4 191 A Cup, 3 *in. high and* 3¼ *in. diam.*, in diorite, straight-sided and slightly incurving at lip and base, the latter flat (No. 15); *Old Kingdom* Burt

*** From the Hilton Price collection.

105 192 A FIGURE, 16 *in. high*, IN BLACK STONE, representing Hor, Priest of Amen and Judge in Thebes; he is shown seated, the knees drawn up to the chin, and in each hand he holds a knife; on the front of the figure is an inscription in twelve horizontal lines, containing a prayer for the deceased; on the back are three columns of inscription, with the usual prayers for offerings, *a well carved and important piece* (No. 16); *Ptolemaic* Rosenbach

[*See* ILLUSTRATION.]

22 193 A TABLE OF OFFERINGS, 13¾ *in. diam.*, in diorite, of circular form and supported on a round expanded foot, *rare* (No. 17); *II Dynasty* Mogenson

*** From Hierakonpolis.

4 194 A Bowl, 6 *in. diam.*, in aragonite, squat form, with broad lip and well-defined large cylindrical ear-handles (No. 18); *XII Dynasty* Lincoln

15 195 An ovoid Vase, 5½ *in. high*, in breccia, with pointed base, mounted on a modern metal stand (No. 22); *II Pre-Dynastic Period* Borrenius

8 196 An ovoid Vase, 5 *in. high*, in breccia, with tubular handles and flat base, mounted on a wire stand (No. 23); *II Pre-Dynastic Period* Brummer

11 197 A narrow Vase, 5 *in. high*, in pink marble, with pointed base and loop handles, in wire stand (No. 24); *II Pre-dynastic Period* Borrenius

LOT 192.

198 A tapering Vase, $8\frac{1}{2}$ *in. high*, in serpentine, in a metal stand (No *I Dynasty*

199 A Vase, $1\frac{3}{4}$ *in. high*, in serpentine, of squat shape, with tubular handles and flat base (No. 26); *II Pre-Dynastic Period*

200 A barrel-shaped Vase, $1\frac{13}{16}$ *in. high*, in black and white banded marble, with small flat base and tubular handles, the rim and handles overlaid with gold, *a rare and beautiful piece* (No. 28); *Late Pre-Dynastic Period*

201 A Vase, 2 *in. high*, $3\frac{1}{2}$ *in. diam.*, in red and white breccia, squat form, with tubular handles and round base, an unusual shape (No. 30); *Abydos, II Pre-Dynastic Period*

*** From the Hilton Price collection.

202 A Vase, $1\frac{1}{2}$ *in. high*, in black limestone, of squat form broadening downwards, with ear-handles and flat lip and base (No. 31); *Late Pre-Dynastic Period*

203 A hanging Vase, $2\frac{1}{16}$ *in. high*, in black and white marble, with tubular handles and flat rim, the sides converge to a sharp edge, mounted on a marble base with bronze wire suspender (No. 32); *Late Pre-Dynastic Period or I Dynasty*

204 A hanging Vase, $2\frac{1}{2}$ *in. high*, in pink and red limestone, with tubular handles and small rim, the sides converge to a sharp edge, mounted on marble base with metal suspender (No. 33); *Late Pre Dynastic Period or I Dynasty*

*** From the Hilton Price collection.

205 A Bowl, $3\frac{3}{4}$ *in. wide*, in light serpentine or limestone, the sides form a double curve narrowing to a small flat base, *an unusual and graceful shape* (No. 34); *I Dynasty*

206 A flat Bowl, $2\frac{3}{4}$ *in. wide*, in aragonite, beautifully banded, with incurved lip (No. 35), *XVIII Dynasty*; a Bowl, $3\frac{1}{4}$ *in. wide*, in black and white granite, with slightly flattened base and semicircular rim (No. 36), *I Dynasty*; and a Saucer Bowl, $4\frac{1}{2}$ *in. wide*, in banded volcanic ash, with flat base and incurved rim (No. 37), *XXVI Dynasty* 3

207 A flat Bowl, $6\frac{1}{2}$ *in. wide*, in diorite, the lip markedly incurved, *repaired* (No. 38), *I Dynasty*

208 A Cup, 2 *in. high*, in light veined stone, the straight sides sloping inwards from mouth to base (No. 39)

209 A Bowl, $3\frac{1}{2}$ *in. diam.*, in black and white banded marble, with flat base and incurved rim (No. 40); *I Dynasty*

210 A Vase, $6\frac{1}{2}$ *in. high*, in aragonite, with bell mouth and body tapering to a point, in a wire stand; *a symmetrical piece worked to an unusual thinness of material* (No. 41); *V Dynasty*

211 A Vase, $4\frac{1}{2}$ *in. high*, in buff-coloured marble, with straight wide neck and body tapering to a point, in a wire stand (No. 42); *Old Kingdom*

212 A Vase, $3\frac{1}{4}$ *in. high*, in yellowish-coloured marble with grey streaks, of an inverted pear shape, with straight neck and flat curving rim, in a wire stand (No. 43); *Old Kingdom*

213 A funnel-shaped Vase, $5\frac{1}{2}$ *in. high*, in black basalt, with a heavy flat lip (No. 45); *XII Dynasty*

214 A Vase, $1\frac{1}{2}$ *in. high*, in black basalt, of inverted funnel shape, with small neck and broad flat lip, *a rare form* (No. 46); *Middle Kingdom*

215 A Perfume Vase, $6\frac{1}{2}$ *in. high*, in aragonite, tapering from a slightly flattened base to the shoulders from which springs a slender neck, terminating in a broad flat lip, small blind handles, in a wire stand (No. 48), *XXVI Dynasty*; and another Vase, $4\frac{3}{4}$ *in. high*, in aragonite, tapering to the rim and base, in a wire stand (No. 47), *XXVI Dynasty* 2

216 A Vase, $2\frac{3}{4}$ *in. high*, in aragonite, finely worked, the body tapers from the shoulders to a rounded base, in a wire stand (No. 49); *Old Kingdom*

217 A Vase, $2\frac{1}{2}$ *in. high*, in diorite, of barrel shape, with a small base and tubular handles (No. 50), *Pre-Dynastic Period*; and another, $3\frac{10}{16}$ *in. high*, in porphyritic diorite, squat in shape with round base and tubular handles (No. 54), *Early Pre-Dynastic Period* 2

218 A Jug, $2\frac{3}{4}$ *in. high*, in serpentine, with an incised chevron pattern on the handle (No. 52); ? *Old Kingdom*

219 A FIGURE OF A MAN, kneeling, $3\frac{1}{2}$ *in. high*, in reddish-brown haematite, between his out-stretched arms he holds a trumpet-shaped vase, *a good example of early work* (No. 63); *IX to XII Dynasty*

[*See* ILLUSTRATION.]

220 Head of a Man, 3 *in. high*, in limestone, with traces of colour, the side of the head fractured and wanting (No. 64), *a finely worked piece*, mounted on a marble base; *XXVI Dynasty*

*** From the Grenfell collection.

221 Head and Shoulders of a King, $3\frac{3}{4}$ *in. high*, in volcanic ash, the figure wears the royal head-dress and uraeus on forehead, *finely sculptured* (No. 66); *Ptolemaic*

*** From the Hilton-Price collection.

222 A Kneeling Figure of a Man, $13\frac{1}{2}$ *in. high*, in black stone, between his hands is a tablet on which has been a cartouche, now completely erased except for a small piece of the border, above the tablet is a ram's head, on the support at the back is an inscription, much chipped, "May the King give an offering and Horahti . . . the Great God, may he give duration of the life of Nut to the Ka of the Superintendent of the Treasury Khay" (No. 75); *XVIII Dynasty*

223 THE HEAD OF A GODDESS, IN HIGH RELIEF, $6\frac{1}{2}$ *in. by* $4\frac{1}{2}$ *in.*, in white limestone, the ears and head-dress are roughly blocked out, the face is finely chiselled, *probably an artist's trial-piece*, mounted in ebonized frame (No. 76); *Ptolemaic*

*** Exhibited at the Burlington Fine Arts Club, 1921.

224 A Saucer Bowl, 4 *in. wide*, in porphyritic stone, the sides slightly incurved (No. 85); *XVIII Dynasty*

225 A Tortoise, 4 *in. long*, of red marble with greenish grey veins (No. 86) ? *Pre-Dynastic*

*** The provenance of this object is uncertain. It has been suggested that it may be a very early Chinese carving in the naturalistic style.—*See e. g. An Introduction to the Study of Chinese Sculpture, by Mr. Leigh Ashton, p.* 15.

226 A Dog-headed Figure, probably Anubis, $5\frac{3}{4}$ *in. high*, in white marble, he holds in his left hand a basket, the right arm supports a knapsack slung from the neck by a cord (No. 87); *Roman Period*

227 A flat Figure of a Hippopotamus, 3 *in. by* 2½ *in.*, in hard yellowish stone (No. 88); *Pre-Dynastic Period*

228 A Bowl, 4½ *in. wide*, in aragonite, with incurved rim and flat base (No. 11); *Proto-Dynastic*

229 A Bowl, 5⅞ *in.*, in soft stone, slightly curving outward, the base rounded (No. 89), *repaired*; and a Vase, 3⅝ *in. high*, in speckled diorite, highly polished (No. 90), the fragments enclosed are parts of a modern reconstruction of the neck; ? *Pre-Dynastic Period* 2

230 A Dish, 6¾ *in. diam.*, in volcanic ash, shallow and curving outward to rim (No. 91)

231 A Group of Isis nursing Horus, 4½ *in. high*, in light green felspar of fine work, *an unusually large example in this material* (No. 92); *XXVI Dynasty*

232 The upper portion of the Figure of a King, 8 *in. high*, in limestone, showing traces of colour, he holds in his hands the crook and scourge (No. 94), mounted on an ebonized stand

AMULETS AND FIGURINES.

233 A Fish Amulet (*Nekhau*), 1 *in. long*, in carnelian, *the tail missing* (No. 19), with stand for suspension; *very fine work of the New Kingdom*

*** From the Amherst collection. For the use of these amulets as hair pendants see the note by Dr. Blackman in the Journal of Egyptian Archaeology, vol. XI, parts 3 and 4, p. 212.

234 A Head of a Cow, ¾ *in. by* ⅞ *in.*, in carnelian, very finely carved, mounted in modern gold on a green serpentine plinth (No. 20) *New Kingdom*

*** Exhibited at the Burlington Fine Arts Club, 1924.

235 The upper part of a Figure of Harpocrates or a Prince, 1½ *in. high*, in sardonyx, with ring for suspension, mounted in modern gold on a jasper pedestal (No. 21); ? *XIX Dynasty*

236 A Heart Scarab, 2 *in. long*, in green stone, inscribed with the usual formula from Chapter XXX of the Book of the Dead, for ? Afef (No. 53), *XXII to XXVI Dynasty*; a Heart Amulet, 1¾ *in. long*,

LOT 236—*continued.*

in dark green stone, with one flat side, inscribed, it belonged to Shed-su-Hor, a Divine Father of Bast (No. 54), *XXVI Dynasty*; a Heart Amulet, of green stone, the neck overlaid with gold, on one side is the Bennu, on the other "The Superintendent of Cattle, Thothmes" (No. 55), *XVIII Dynasty*; and a Heart Amulet in jasper or red limestone of the usual form, inscribed "The Superintendent of Cattle, Thothmes," *XVIII Dynasty* 4

*** An important group of funerary objects.

237 A Frog, 3 *in. long*, in brownish-black serpentine, the details are carefully and boldly worked, the eyes have been hollowed to receive inlays, *slightly damaged* (No. 57); *New Kingdom*

238 A Seated Baboon, $2\frac{3}{16}$ *in. high*, in steatite, the forepaws rest upon the knees, the tail curls round the body (No. 58), *XXVI Dynasty*; and a Cat, 5 *in. high*, in red stone, well modelled (No. 59), *origin uncertain, repaired* 2

239 A Hawk, $2\frac{3}{4}$ *in. long*, in green stone, finely carved (No. 60); *New Kingdom*

*** From the Hilton-Price collection.

240 A Figure of the Goddess Ta-urt, $2\frac{1}{2}$ *in. high*, in haematite, the figure holds no emblems and wears no plumes (No. 65); *XXVI Dynasty*

*** From the Hilton-Price collection, 2556. Sale No. 59, Plate XXIX.

241 A Snake's Head Phallos, $1\frac{6}{16}$ *in. long*, in carnelian (No. 67), ? *XVIII Dynasty*; a Scaraboid Amulet of a Duck, in glazed steatite, the head is turned and rests upon its back and forms a hole for suspension, the base is engraved and pierced (No. 68), *XVIII Dynasty*; a Scaraboid, in glazed steatite; the usual form is replaced by the head of a man wearing a high and full wig, the base is engraved with emblems (No. 69), *XXVI Dynasty* 3

242 A couchant Lion, $2\frac{1}{8}$ *in. long*, in steatite, with remains of the original green glaze, one side has been fractured and a piece is wanting, on the base are the remains of an inscription of King Nub-Kau-Ra (Amenemhat II), (No. 70); *XII Dynasty*

243 A Vulture Amulet, in lapis lazuli, with finely incised markings and ring for suspension (No. 71), *XVIII Dynasty*; and a Figure of Isis, $1\frac{1}{2}$ *in. high*, in lapis lazuli (No. 93), *XXVI Dynasty* 2

244 A Hawk, $\frac{7}{8}$ *in. high,* in lapis lazuli, with ring for suspension (No. 77), *finely worked, XXVI Dynasty*; and A Frog, $\frac{1}{2}$ *in.,* in greenish stone, pierced for threading (No. 78); ? *XXVI Dynasty* 2

245 A seated Figure of Harpocrates, $1\frac{1}{4}$ *in. high,* in lapis lazuli, *the right arm and part of the right leg wanting*; a ring at the back for suspension; the left arm holds a flail (No. 79); ? *XVIII Dynasty*

246 A Hawk of Horus, $1\frac{18}{16}$ *in. high,* in red jasper, wearing the double crown, with a ring for suspension, *XXVI Dynasty*; and A Cow or Calf, $\frac{18}{16}$ *in. long,* in black and white diorite, *XXVI Dynasty* 2

247 A Scarab, $1\frac{1}{8}$ *in. long,* in diorite, finely carved; the underside of naturalistic treatment, pierced across for threading (No. 74); *XXVI Dynasty*

248 A hawk-headed Scarab, $\frac{18}{16}$ *in. long,* in lapis lazuli (No. 80). *XXVI Dynasty*; A heart Amulet, $\frac{3}{4}$ *in. long,* in green marble, finely worked and pierced for suspension (No. 81), *XXVI Dynasty*; and A Sassanian Seal, in hematite of a running stag (No. 83) 3

249 A couchant Lion, in ivory, $3\frac{1}{8}$ *in. long,* the figure is crudely fashioned, the eyes are circular; perhaps used as an amulet as it is pierced at the hind feet for suspension (No. 61); *Sumerian, before* 3000 B.C.

WOODEN OBJECTS.

250 A Figure of Ta-urit with the head of Bast, $4\frac{1}{2}$ *in. high,* in wood, the goddess wears disk, horns and feathers, *traces of heavy gilding remain, a rare piece* (No. 401); *XXVI Dynasty*

*** From the Forman collection. No. 239.

251 An Ushabti, $9\frac{1}{2}$ *in. high,* in painted and incised with Chapter VI of the Book of the Dead and the name of the owner Zhai, the scribe (No. 402); *XVIII Dynasty*

LOT 257

LOT 256.

LOT 255.

252 The forepart of a Lion couchant, 5½ *in. long,* the mouth is opened wide (No. 403); *Babylonian, circa* 500 B.C.

** Exhibited at the Burlington Fine Arts Club, 1924 and 1925.

253 A Toy Lion, 8 *in. long,* inserted in the body is a separate piece of loosely fitting wood, one end of which forms the lower jaw, *possibly intended for a child's rattle* (No. 404)

254 A Pectoral, in wood, 4¾ *in. by* 4⅛ *in.,* with figures and patterns, with an opening for the reception of a heart scarab, on either side are figures of Isis and Nephthys standing in the boat of Kheperra, the jar in coloured stone inlaid, *but much of the inlay is missing* (No. 405)

BRONZE FIGURES.

255 An Ushabti, 9¾ *in. high,* in bronze, of Hesmeref, his titles are not given, the face is beardless, the eyes have been inlaid, probably with gold, the incrustation of the eyebrows remains, a heavy wig falls on an incised head-collar, with terminal falcon heads on the shoulders; the separate hoes that were held in the hands are lost, bracelets are incised on the wrists; beneath the folded arms Nut is depicted with outstretched wings, her name written in hieroglyphs above her; below in eight lines is incised the formula from the VI Chapter of the Book of the Dead (No. 101); *Late XVIII Dynasty*

** Exhibited at the Burlington Fine Arts Club, 1921.

Bronze Ushabtis are rare and this is an unusually fine specimen, in the style of that of Any discovered by Professor Petrie in the Heqreshu Hill at Abydos, and now in the British Museum.

[*See* Illustration.]

256 A Figure of Khnum, 5½ *in. high,* in bronze, standing, the right hand hangs at the side, the left arm, raised, *is broken off at the elbow, the left leg is broken below the knee and the right above the ankle, the head and torso are perfect*; the god wears the lotus sceptre crown and head-dress finely lined with gold, with which the eyes are also inlaid (No. 102); *XXVI Dynasty; from the Hilton Price collection, No.* 280.

** This very beautiful specimen was exhibited at the Burlington Fine Arts Club in 1921.

[*See* Illustration.]

430 257 A Figure of Anhur, 10 *in. high, in bronze,* inlaid with silver wire and cast solid, the figure is shown walking with the arm raised in which he carried a spear, now wanting, as is the left arm, suspended from the neck is an incised and inscribed tablet indicated in silver on which are the signs Neb-Maat ... the god wears a heavy curling wig, a collar and a close fitting feather dress; the eyes and eye-brows have been inlaid, *an extremely rare specimen* (No. 103); *XVIII Dynasty*

Magerson

⁂ Exhibited at the Burlington Fine Arts Club, 1921.

[*See* Illustration.]

31 258 A Model of a Cat's Head, 3¼ *in. high,* in bronze, cast hollow, the eyes have been inlaid and the surface is encrusted with lines and specks of gold to indicate fur, *well characterized and patinated* (No. 104); *New Kingdom*

Partridge

⁂ From the Hilton Price collection, No. 2662. Sale No. 367, Plate XII.

64 259 A Cat, 5½ *in. high,* in bronze, cast solid, well-proportioned and patinated, the ears pierced for earrings, on a black marble base (No. 105); *XXV Dynasty*

Howard-Carter

15 260 A Hawk of Horus, 5½ *in. high,* in bronze, wearing the double crown, *the details of plumage well marked* (No. 106), on a lettered ebonized stand; *Saite*

Garabed

20 261 A Figure of a Priest, 2 *in. high,* in bronze, wearing a skull cap and holding a censer, *the right arm broken off, the attitude is beautifully posed and graceful* (No. 107); *New Kingdom*

Spink

11 262 A Figure of a Kneeling King, 3½ *in. high,* in bronze, beardless, and wearing the crown of Upper Egypt, loin cloth and belt, the extended hands held two round wine bowls, now lost, over the incised loin-cloth is marked the Pharaonic belt, mounted on a modern stone base (No. 108); *Saite Period*

Murray

⁂ Exhibited at the Burlington Fine Arts Club, 1921.

10 263 An Apis Bull, 5 *in. high,* in bronze, wearing between the horns the disk and uraeus, incised across the shoulders are wings, trappings and necklace (No. 109), *in very good preservation; XXVI Dynasty*

Bourneus

264 An unusually large Ibis, 13½ *in. long,* in bronze, at rest with legs bent and extended in front, the tail-feathers and markings of the legs are indicated by incised lines, it is finely modelled and mounted on a modern stand (No. 110); *Late Saite Period*

** Exhibited at the Burlington Fine Arts Club, 1921. Plate XXII.

265 A Head of an Ibis, 3 *in. long,* in bronze, the eyes are indicated by inlays of limestone, *one wanting* (No. 111), mounted on a sandstone plinth; *Late Period*

266 A Figure of Bast, 8¾ *in. high,* in bronze, standing, the left foot and hand advanced, *the right hand missing,* on the head is the disk and uraeus, on the base is the name of the owner Pedi-Bast ((No. 144)

GOLD OBJECTS.

267 A Royal Figure of Mut, 2⅛ *in. high,* in gold, wearing the double crown and uraeus; the close fitting dress is plain, the arms pressed to the sides, at the back is a ring for suspension, *a beautifully modelled piece* (No. 450); *Ptolemaic or XXVI Dynasty*

POTTERY.

268 A Bowl, of red pottery, with blackened rim, the border of pricked design round the rim, the body incised in a geometric design of lines and lozenges, the ground between scratched and filled in with white, *rare* (No. 301); *Pre-Historic Period* (*Nubian*)

269 A Model of a Boat, 17 *in. by* 6 *in.,* in terra cotta, the bow and stern are considerably raised, the sides pierced to receive six halyards, painted with a criss-cross pattern in dull red (No. 302); *Pre-Dynastic Period*

270 A red and black Pot, 8½ *in. high,* of a long oval shape, with small flat base, *blackened by firing* (No. 303); and another similar Pot, 15¾ *in. high,* ovoid shape (No. 304); *both I Pre-Dynastic Period*

FAIENCE OBJECTS.

271 An Ushabti Figure, 4½ *in. high,* in fine blue glazed faience, inscribed in black with the name of Taiu-herit; *from the Royal Tombs Deir-el-Bahari* (No. 201); *XXI Dynasty*

*** From the Hilton Price collection.

272 A Model of a heart-shaped Vase, 1½ *in. high,* in pale green glazed faience, on a square base; from the shoulders proceed two human arms, the hands supporting a flat circular dish; on each side near the top are two poles for carrying the vase, as shown in the picture of Syrians bringing tribute figured in Lepsius' Denk., *two little knobs on the top seem to indicate that something has been broken off there, rare and curious* (No. 202); *XXVI Dynasty*

*** From the Hilton Price and MacGregor collections. Illustrated on Plate XVI of the catalogue of the former, No. 599.

273 A KNEELING FIGURE OF A MAN, 3¾ *in. high,* in blue glazed faience; the head is hollow, the hair plaited at the back, the hands rest on the knees. in the right hand is a strigil, in the left an unguentarium (No. 203); *Early XVIII Dynasty*

*** From the Forman Collection. This very unusual type of figure probably served as a Kohl vase.

[*See* ILLUSTRATION.]

274 A Vase, 2½ *in. high* in blue glazed faience of a greenish shade; it is shaped as an alabastron with rounded base, and ear-handles on the shoulders, *a perfect piece, rare in this material* (No. 205); *XXX Dynasty*

275 A bottle-shaped Vase, 4½ *in. high,* in blue glazed faience, with a lotus design of black painted lines (No. 204), *XIX Dynasty*; A Bowl, 4 *in. wide,* in blue glazed faience, the sides expand from a narrow bottom to a broad flat lip, out-curved (No. 206), *Roman period* 2

276 A Cynocephalus, 4⅛ *in. high* in pale blue glazed faience, seated on the Heb sign with a support of reeds tied together at the back (No. 207); *XXVI Dynasty*

*** From the MacGregor collection.

277 A bifrontal Head of Hathor, 3¾ *in. high,* forming part of a sistrum, in green glazed ware, at each side a uraeus (No. 208); *Ptolemaic*

278 A miniature Head in blue paste, wearing a skull cap, possibly from a figure of Ptah Soker, finely worked (No. 209), mounted in a modern gold setting on a pillar; *XXVI Dynasty*

*** Exhibited at the Burlington Fine Arts Club, 1924.

279 An oval Plaque or Pectoral, 1⅛ *in. long,* in deep blue glaze, overlaid with gold, representing in relief the Head of Sekhemet wearing disk uraeus and collar, it has been decorated with white and blue inlay of which now only slight traces remain, there are five pierced holes for attachment (No. 210); *New Kingdom*

*** From the Forman collection.

280 A Bead, 1 *in. diam., in* blue glazed open work, pierced with Utchats in a black glaze (No. 211); *XXVI Dynasty, or earlier;* mounted on a wire stand

281 A Pectoral, 1¾ *in. by* 1 *in.,* in bright blue glazed faience with a pierced design back and front, on one side are Horus seated on a Nub sign, with a winged goddess on each side, a crowned king making offerings, and two captives, on the other side are a hawk with the crown of the North, two winged snake goddesses and two uraei crowned, there are holes for threading through from top to bottom (No. 212); *XXVI Dynasty, or earlier*

*** From the Hilton Price collection.

Exhibited at the Burlington Fine Arts Club, 1924.

282 A cylindrical Vase, 2 *in. high,* in greenish glazed faience, on four short legs, on the side is incised the Ankh between two Uas signs (No. 213); *Early XVIII Dynasty*

283 An Amulet, 1⅛ *in. high,* in blue glazed faience representing Harpocrates, seated, the right hand resting on the right knee, the left hand on the breast (No. 214); *XXII Dynasty*; An Amulet, 1⅛ *in. high,* in pale green glazed faience representing Shu, kneeling on the right knee, and supporting the disk, the arms imperfect, *very finely modelled* (No. 217), *XXVI Dynasty*; and A Hare Amulet, 1⅛ *in long,* in light brown glazed faience, with ring for suspension (No. 218), *XXVI Dynasty*

284 A Gazelle, in yellow glazed faience, formerly part of a finger-ring, the bezil, a part of which remains, is of bluish-green glaze (No. 225), a fine example of the naturalistic work of the period of Akhnaton; *XVIII Dynasty*

285 A Lion $\frac{7}{8}$ *in. long,* in light green glazed faience, in front the piece is moulded with a ring for suspension, on the base is a design of the hunt (No. 248), *a fine and characteristic piece*; *XVIII Dynasty*

GLASS.

286 A Kohl Tube, $3\frac{1}{8}$ *in. high,* in translucent blue glass, moulded in the form of a papyrus column, and decorated on the shaft with white and yellow chevron pattern, on the underside of the flower are vertically applied strips of opaque white glass, and a collar of white and yellow bands alternating (No. 215); *XVIII Dynasty*

*** Exhibited at the Burlington Fine Arts Club, 1922. Catalogue p. 47, No. 32.

287 An Alabastron, 4 *in. high,* in pale opaque green glass, with a white chevron pattern, handles are indicated by pellets of green glaze, *a piece of the rim is missing* (No. 216); *Saite Period*

*** Exhibited at the Burlington Fine Arts Club, 1922. Catalogue p. 46, No. 26.

288 An Unguent Vase, $2\frac{1}{4}$ *in. high,* in translucent blue glass, moulded in the form of an amphora, and decorated with turquoise-blue and yellow glass chevrons, with outlying horizontal bands, the handles are of applied yellow glass, round the rim is a band of applied turquoise-blue glass, to the handles is attached a small metal chain (No. 220); *Greek, c.* 400 B.C.

289 An Unguent Vase, $2\frac{3}{8}$ *in. high,* in translucent blue glass, moulded in the shape of an amphora, with a foot, and decorated with white and yellow chevron pattern, with outlying horizontal bands, the handles are of applied blue glass, round the rim is a band of applied yellow glass (No. 221); *Ptolemaic*

*** Exhibited at the Burlington Fine Arts Club, 1925.

290 An Alabastron, 4¼ *in. high,* in opaque white moulded glass, inlaid with a chevron pattern of purple glass and outlying horizontal bands, the handles are of applied white glass, round the rim is a band of purple glass (No. 222); *XXVI Dynasty*

291 An Alabastron, 5½ *in. high,* in translucent blue glass, moulded, with inlaid bands of yellow, turquoise-blue and white glass, combed into a feather pattern, round the rim is a band of applied yellow glass, handles are indicated by pellets of applied blue glass (No. 223); *Saite Period*

292 An Alabastron, 4⅞ *in. high,* in translucent blue glass, moulded, with inlaid bands of white glass combed into a feather pattern, round the rim a band of applied yellow glass, applied handles of blue glass (No. 224); *Saite period*

293 An Unguent Vase, 2¾ *in. high,* in translucent green glass, moulded in the form of an amphora with small foot, decorated with yellow and white zig-zag pattern, with outlying horizontal bands, handles of green glass (No. 251), mounted on a wire stand, *Greek IV Century,* B.C.; and another, 3⅛ *in. high,* of similar form, in translucent blue glass, decorated with inlaid bands of yellow and blue chevrons, with outlying horizontal bands of yellow, round the rim is a band of applied yellow glass (No. 252), *Greek IV Century,* B.C. 2

294 The Head of a Jackal, 1⅞ *in. by* 2⅛ *in.,* in finely moulded black glass, the eyes inlaid with a white paste (No. 263); ? *XVIII Dynasty*

GREEK, ROMAN AND EASTERN ANTIQUITIES.

GLASS.

295 A Vase, 5 *in. high,* in clear glass, showing striations, partly devitrified; the shape bulbous, with tall flaring mouth, *broken and repaired* (No. 226); *Roman, II or III Century*

296 A Vase, 3⅛ *in. high,* in clear glass, of pale purple tint, slightly iridescent, the shape bulbous, with short flaring neck, the body moulded with vertical ribs (No. 227); *Roman, II or III Century*

1 297 A Vase, 3⅛ *in. high,* in clear glass, iridescent, of bulbous shape, with narrow slightly flaring neck, round the neck a spiral thread of glass, *imperfect* (No. 228); *Roman, II or III Century* Baker

5 298 A Vase, 3 *in. high,* in clear glass, tinted with manganese, of bulbous form with wide neck, moulded with a collar, round the body a series of indentations (No. 229); *Roman, II or III Century* Keller

12 299 A Bottle, 5½ *in. high,* in clear glass, iridescent, globular body with long slender neck, slightly flaring at the mouth and pinched in at the shoulder, round the body is a row of pinched-up projections (No. 230); *Roman, II or III Century* Baker

5 10 300 A Bottle, 3¾ *in. high,* in clear glass, iridescent, globular body with long slender neck, flattened rim (No. 231); *Roman, II or III Century* do

5 10 301 A Bottle, 4¼ *in. high,* in clear glass, iridescent, pear-shaped body, with long slender neck and flaring mouth, the neck is slightly pushed down into the body, forming a re-entrant shoulder, round the neck below the rim is a spiral thread of glass applied (No. 232); *Roman, II or III Century* Maxwell

12 302 A Bottle, 4⅛ *in. high,* of amber coloured glass, spirally streaked with opaque white glass, iridescent in places, the body is globular, with tapering neck and flattened mouth (No. 233), *Roman, II or III Century*; and another, 3⅜ *in. high,* of translucent pale blue glass, spirally streaked with opaque white glass, iridescent in places, the body globular, with tapering neck and flattened mouth (No. 234), *Roman, II or III Century* 2 Chachati

0 10 303 A Bottle, 4 *in. high,* of translucent pale blue glass, iridescent in places, the body globular, with tapering neck and flaring mouth, the body and neck are decorated with a thin thread of applied glass (No. 235), *Roman, II or III Century*; and another 2¼ *in. high,* of translucent blue glass, iridescent in places, the body globular, with cylindrical neck and slightly flaring mouth (No. 236), *Roman, II or III Century* 2 Baker

4 304 An Unguent Bottle, 2½ *in. high,* of thick translucent glass, iridescent, oviform, with short slightly flaring neck (No. 237), *Roman, II or III Century*; and An Unguent Vase, 2¾ *in. high,* of clear glass, partly devitrified, in the form of an oenochoe, with applied handle and threaded collar round the neck (No. 238), *Roman, II or III Century* 2 do

SOTHEBY AND CO.
34 & 35, NEW BOND STREET, W. (1)

The Carmichael Collections.

CATALOGUE

OF

THE COLLECTIONS

FORMED BY THE LATE

LORD CARMICHAEL OF SKIRLING,

G.C.S.I., G.C.I.E., K.C.M.G.

WITH

SOME FAMILY PORTRAITS BY SIR HENRY RAEBURN

(SOLD BY ORDER OF THE EXECUTORS).

Days of Sale.

FIRST DAY	Tuesday,	8th June	Lots 1 to 178
SECOND DAY	Wednesday,	9th June	Lots 179 to 379
THIRD DAY	Thursday,	10th June	Lots 380 to 497

1926.

ILLUSTRATED COPY—PRICE TEN SHILLINGS AND SIXPENCE.

TERMS OF SUBSCRIPTION FOR MESSRS. SOTHEBY'S CATALOGUES FOR ONE SEASON.

PLAIN CATALOGUES.

(To include postage).

	£	s.	d.
Antiquities (Primitive, Egyptian, Greek, etc.)...	0	1	6
Autograph Letters	0	2	0
Books and Manuscripts	0	5	0
Coins and Medals	0	2	6
Engravings, Etchings, Drawings and Pictures...	0	4	0
Japanese Colour Prints and Works of Art	0	1	0
Persian Drawings and Works of Art	0	1	0
Works of Art (including Armour, China, Furniture, Glass, Jewellery, Miniatures, Silver, Textiles, etc.)	0	4	0
	£1	1	0

ILLUSTRATED CATALOGUES.

(To include postage, and also plain copies where no Illustrated Catalogues are issued.)

	£	s.	d.
Antiquities (Primitive, Egyptian, Greek, etc.)...	0	5	0
Autograph Letters	0	5	0
Books and Manuscripts	2	0	0
Coins and Medals	0	10	0
Engravings, Etchings, Drawings and Pictures...	1	0	0
Japanese Colour Prints and Works of Art	0	2	6
Persian Drawings and Works of Art	0	2	6
Works of Art (including Armour, China, Furniture, Glass, Jewellery, Miniatures, Silver, Textiles, etc.)	1	0	0
	£5	5	0

305 An Unguent Vase, $3\frac{1}{8}$ *in. high,* of translucent amber- coloured glass, partly devitrified, in the form of an amphora, with applied handles, the body is moulded into horizontal ribs (No. 239), *Roman, II or III Century*; and An Unguent Vase, $3\frac{1}{8}$ *in. high,* of clear glass, slightly tinted with purple, partly devitrified, of amphora shape, with applied handles, the body moulded with horizontal ribs, *a piece is missing below one of the handles* (No. 240), *Roman, II or III Century* 2

306 An Unguent Vase, $1\frac{1}{2}$ *in. high,* in the form of an oenochoe, of pale greyish green opaque glass, moulded with a band of passant winged lions bounded above by an inclosed line of meander and below by an inclosed line of zig-zag; a moulded scroll above the band (No. 241), *Roman, II or III Century*; and A Cup, $1\frac{1}{2}$ *in. high,* of pale blue glass, partly devitrified, with a rim moulded into a double collared flange, and a moulded foot (No. 242), *Roman, II or III Century* 2

307 A Mortar, $2\frac{7}{8}$ *in. diam.,* of clear glass, iridescent, with foot and flat rim, *slightly imperfect* (No. 243); *Roman, II or III Century*

308 A Bottle of pale blue glass, $2\frac{1}{4}$ *in. high,* iridescent, the body of flattened bulbous shape, with tapering neck, pinched in at the shoulder; and pellets of applied glass for handles (No. 244); *Syrian, XIII or XIV Century*

309 A Bottle, $3\frac{1}{4}$ *in. high,* of clear glass, partly devitrified, with decoration in enamel and gold, the body of flattened globular shape with short tapering neck and applied handles at the shoulder, round the middle is a band of gold on which an inscription in Syrian-Kufic is reserved against a ground of blue enamel, the inscription is divided by two rosettes in red and white enamel, above this, one each side, is a running hare in gold, outlined in red, between the hares are two interlaced knots similarly executed, below the band, on each side, is a fish in gold, outlined in red (No. 245); *Mesopotamian, XIII Century*

*** The inscription is not intelligible, but as the word "Allah" occurs, the sentence is probably a quotation from the Koran.

310 A Bottle, 5¾ *in. high,* of clear glass, iridescent, on a long slender rounded base, rising to a rounded body, and tapering off again to a long slender neck with flaring mouth, in a wire stand (No. 253), *Roman, II or III Century*; and A Bottle, 6½ *in. high,* of translucent pale green glass, iridescent, with a flat rounded base, curving to a long slender neck, with thick wide rim at mouth, *an unusual shape* (No. 254), *Roman, II or III Century*

311 Two conjoined Unguent Bottles, 4½ *in. high,* of clear glass, iridescent, partly devitrified, with rounded base and handles of applied glass, hanging on a stand (No. 255); *Roman, II or III Century*

312 A Vase, 2¾ *in. high,* in clear glass, tinted with manganese, of bulbous form with short wide neck, the rim is moulded with a double flange from which are attached to the body zig-zagged bands of applied glass (No. 256); *Roman, II or III Century*

313 A Vase, 3¼ *in. high,* of clear glass, tinted green, the base flat with a bulbous body narrowing to the neck and flaring rim, a thread of glass round the neck, iridescent (No. 257); *Roman, II or III Century*

314 An Unguent Vase, 3¼ *in. high,* of clear glass, partly devitrified, the globular body is moulded in a pattern which extends to the base, the neck is slender flaring to a wide rim (No. 258); *Roman, II or III Century*

315 A small Unguent Bottle, 2½ *in. high,* in clear glass, partly devitrified, round the pear-shaped body is a series of indentations, the neck is long and flares out suddenly at the collar rising to a broad rim (No. 259), *Roman, II or III Century*; and An Unguent Vase, 2¼ *in. high,* of thick glass, dark green in tint, devitrified, finely iridescent, with a squat body, moulded with perpendicular lines to a moulded horizontal collar, the neck flares outward to a wide mouth (No. 260), *Roman, II or III Century* 2

316 An Unguent Vase, 2 *in. high,* of clear glass, devitrified, iridescent, the body squat with neck a little sunken in it, but rising to a slightly flaring rim, the body and neck have a moulded glass regular up-and-down pattern (No. 261), *Roman, II or III Century*; and An Unguent Bottle, 2⅝ *in. high,* of clear glass,

LOT 316—*continued.*

partly devitrified, iridescent, with a bulbous body, long neck and mouth flaring to a wide rim (No. 262), *Roman, II or III Century* 2

317 A Cup, 3¼ *in. high,* of clear glass, iridescent, of cylindrical form widening towards the mouth, with enamelled and gilt decoration, below the rim are four narrow bands of gold outlined in red, in the middle band of the three inner bands thus formed is an inscription in Kufic, mostly obliterated, the two outer bands are backed on the inside of the cup with blue enamel, the middle band is similarly backed with red enamel, below the bands are two fishes in gold outlined in red, heads downward (No. 246); *Mesopotamian; XIII Century*

318 A Needle, 6½ *in. long,* of amber glass, the eye of a separate glass with drab and white striations (No. 249)

319 A Hairpin, 6¾ *in. long,* in white glass, with a twisted stem, the end is turned round forming a ring handle, the point is protected by a small circular boss of glass (No. 250)

BRONZES.

320 A Bull, about to charge, 3¼ *in. long,* in bronze, with fine dark brown patina, a well-proportioned work of robust style (No. 112); *Greek, III or IV Century* B.C.

321 A FIGURE OF SEILENOS, 14 *in. high,* in bronze, he stands looking down at a torch which he holds downwards in the right hand, in the left which he holds above his head is the hind leg of a goatskin of wine, he has a short wavy beard and wears a wreath of vine (No. 113); *Greek; IV or V Century* B.C.

*** From the Forman collection, No. 83.

[*See* ILLUSTRATION.]

322 A Bowl, 5 *in. diam.,* in bronze, with a circle incised in the bottom, the edge or lip upturned, even green patina (No. 115); *Greek; III or IV Century* B.C.

323 A Figure of Eros riding a rampant lion, 3¾ *in. high,* in bronze, the pose is remarkably spirited (No. 116), *Greek, IV or V Century* B.C.; and A Leg, 2¾ *in. long,* in bronze, a fragment from a large statuette of fine technique (No. 121), *Greek, V Century* B.C. 2

324 A Figure of an Athlete, 5⅛ *in. high,* in bronze, the figure leans forward with the arms outstretched, at his feet, on the remains of a vase—of which the athlete formed the handle—are bunches of grapes (No. 122); *Greek; IV or V Century* B.C.

⁂ From the Forman collection, No. 132.

325 A small bronze Figure of Eros holding grapes; on the same mount is a tortoise (No. 129); *Greek*; 450 B.C.

326 A small bronze Figure of the Infant Bacchus, seated and holding in his right hand an uncertain object, *the left fore-arm is missing* (No. 131); *Greek*; 350 B.C.

327 A small bronze Figure of a Boy standing, he holds in his left hand a shell?, *the right arm is wanting* (No. 132); *Greek*; 450 B.C.

328 A small Winged Figure, on a base, in bronze, he is seated and rests upon the left ankle, the right hand is held to the lips, in the left hand is a torch, the original plinth of a raised design is supported on claw feet and decorated (No. 128); ? *Greek*

329 A Figure of a Woman, 7 *in. high,* in bronze, closely draped, standing, her wig-like hair falls to the shoulders, the drapery is ornamented with a line or pellet pattern (No. 114); *Archaic Etruscan*

330 A Handle from an Oenochoe, 6⅜ *in. high,* in bronze, formed by the figure of a nude youth (Hermes Kriophoros), he grasps by the tail two lions, which formerly made attachment to the lip of the vase, at his feet are two rams, below the Gorgon head with pendent locks, *the details are finely engraved and the patination very good* (No. 117); *Etruscan*

⁂ Exhibited at the Burlington Fine Arts Club, 1924.

[*See* Illustration.]

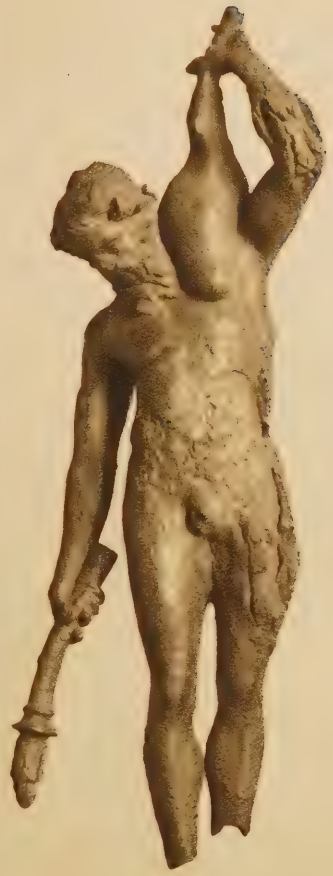
331 A Mirror, 13¼ *in. high,* in bronze, the mirror plate is supported by the figure of a Lasa, wearing shoes, the wings are extended aloft and attached to the edge of the mirror, which is flanged and decorated with fillet and egg moulding, the obverse is plain, except for palmettes and volutes, the reverse shows Eros as a carpenter, before him is a table, and round him are

LOT 480.

LOT 481.

LOT 330.

LOT 337.



LOT 321.

LOT 331.

LOT 336.

LOT 331—*continued.*
his tools, a hammer, adze, double axe, etc. (No. 119); *Etruscan*; *from the Forman collection, No.* 136
*** Exhibited at the Burlington Fine Arts Club, 1924.
[*See* ILLUSTRATION.]

332 An Oenochoe, $5\frac{3}{4}$ *in. high,* in bronze, with trefoil mouth, the neck is slightly sunk into the body of the vase, the lip ornamented with egg and dart pattern, round the body are incised lines, of a good dark brown patina (No. 127); *Etruscan*

333 A Figure, $4\frac{3}{8}$ *in. high,* in bronze, representing Abundance, draped and holding in her left hand a cornucopia (No. 120); *Roman*; *II Century* A.D.

334 A Head of a Youth, $3\frac{5}{8}$ *in. high,* in bronze, part of a solid casting from a large figure, mounted on a green serpentine base, *of fine technique and patination* (No. 118); *Roman; I Century*

335 A seated Female Figure, $2\frac{5}{16}$ *in. high,* in bronze, she supports on her knee, and holds with her left hand a globe and in her right a scroll (No. 130); *Roman; III Century*

336 A BRONZE HANDLE, $11\frac{1}{4}$ *in. long,* in the form of a lion springing from a square capital and attacking a man, whom he holds between his paws, the lion is bound with a trapping of rope, and the capital is decorated with two rows of leaves with a cable moulding below, the whole with a green patina (No. 125); *Byzantine; V Century* A.D.
*** From the Pozzi collection.
Exhibited at the Burlington Fine Arts Club, 1924.
[*See* ILLUSTRATION.]

337 AN ASKOS, $5\frac{5}{8}$ *in. high,* in silver, with heightenings in gold around the lip, and leaf and tongue ornament in gold, the ribbon handle is engraved with line and quatrefoil ornament, at the top of the handle is the head of Bacchus crowned with vine leaves in gold; below is a Greek key pattern in gold and palmette ornament, at the base of the handle is a faun's head inlaid with gold, the body of the vase is engraved with the design of a wild duck hunter of the late Renaissance period, but the Askos itself is Greek of a much earlier period (No. 701); *Greek*
[*See* ILLUSTRATION.]

STONE AND TERRA COTTA FIGURES, Etc.

338 A Table Leg, 25 *in. high*, in white marble, in the form of a lion's foot from which emerges a boy embracing a dove (No. 633); *Roman*

339 A Female Torso, 6⅝ *in. high*, of parian marble, the figure is draped below the hips, one hand holding the drapery remains, *of fine technique* (No. 84); *Greek; V Century* B.C.

340 A Torso of a Man, 6 *in. high*, in white marble, the drapery is carried round the shoulders exposing the body from the breast downwards (No. 82); *of fine technique; Roman; I Century* B.C.

341 A Horseman, 4 *in. high*, in terra cotta, seated on his horse, but detachable, *very crudely modelled* (No. 305); *Boeotia*

342 A Statuette of a reclining draped Female Figure, 3⅜ *in. long*, in terra cotta, she wears a head-dress (No. 306); *Tanagra; of good style and period*; mounted on a velvet stand

343 An Eros, 2¼ *in. high*, in terra cotta, portions of the original blue colouring remain, suspended on a small stand (No. 307); *Tanagra*; and A small Female Head, in terra cotta, wearing a veil or flammeolum 2

MISCELLANEOUS JEWELLERY.

344 A pair of gold Buckles or Cloak Clasps, 1¾ *in. diam.*, the design finely worked (Nos. 461-462); *Byzantine*

345 A gold Earring, the shank engraved and terminating in a gazelle's head, the horns of which are turned back and rest on the neck, where it is ornamented with bands and spirals (No. 451), *Graeco-Roman*; and a pair of Gold Earrings, the ear attachments are worked to a crescent pattern, the ends curled inwards, with pear shaped drops (No. 463), *Roman* 3

346 A pair of gold Earrings of fibula shape, each is set with a square piece of green glass in a box setting, a pierced pearl is attached forming the drops (No. 453); *Roman* 2

317 A pair of gold Earrings, with pendant figures of Jupiter and Juno, the loops are set with garnets en cabochon (No. 464); *Roman; II Century* 2

348 A Sparrow Hawk, $\frac{5}{8}$ *in. high,* in gold, the details of the feathers finely worked, probably the handle of a toilet instrument, mounted on a black stone pedestal (No. 452); *Greek,* 450 B.C.
** Exhibited at the Burlington Fine Arts Club, 1924.

349 A Scarab in cornelian, with the design of a dying warrior, the original gold shank of ribbon pattern is decorated with a triple row of pellet ornament (No. 454); *Etruscan*

350 A Scarab in cornelian, representing a river god or Bacchus, with a modern gold wire shank (No. 455); *Etruscan*

351 A Scarab in green stone with the figure of a bull, above a scarabaeus, in a modern gold mount (No. 456)

352 A Scarab, in banded onyx, with the figure of a nude man holding a branch (No. 457); and another, $\frac{3}{8}$ *in. high,* engraved with figure of a dove with out-spread wings (No. 458) 2

353 A Cameo of two strata stones, representing a bearded mask with a large forehead, *cracked across and fixed to the stand* (No. 465); and An Intaglio, $\frac{3}{4}$ *in. diam.,* in bloodstone, with four figures of Diana and three men? inset in a silver mount (No. 466); *Classical* 2

GEMS, JEWELLERY, Etc.

(*Chiefly from the Marlborough collection.*)

354 A Cylinder Seal, 33 *mm. high,* in smoky quartz, with a fish deity extending his hand towards a bird standing on a shrine, on the other side is a bearded figure surmounted by a star, at the back is a cuneiform inscription, mounted on a small stand (No. 525); *Babylonian*

355 A Cylinder Seal, 23 *mm. high,* in lapis lazuli, with two figures adoring a seated deity and a cuneiform inscription, mounted on small stand (No. 526); *Babylonian*

356 A Babylonian Cylinder, 32 *mm. high,* in mottled granite, cut with figure of a god and three lines of inscription, mounted on small stand (No. 527)

357 A square Seal, 18 *mm. high,* in dark carnelian, in the Egyptian style, each face is cut with a standing figure (No. 528); ? *Phœnician*

358 A double convex Intaglio, 22 *mm. diam.,* in chalcedony (?), engraved with a deer suckling her young (No. 529); *Mycenean*

359 An Intaglio, 30 *mm. diam.,* in ivory, with a rider on horseback advancing at a walk, set in a modern mount as a pendant (No. 530); *Greek; V Century* B.C.

360 An Intaglio, 18 *mm. by* 15 *mm.,* in glass paste of hyacinth colour (?), engraved with an athlete holding a strigil, in the field is a tripod with an amphora, a minute inscription runs downwards, oval, set in a modern mount as a ring (No. 531); *Graeco-Roman; Furtwängler, L.g.; Bessborough collection, No.* 36; *Marlborough Gems,* 1780-91, *I,* 35; *Story-Maskelyne,* (*Catalogue of the Marlborough Gems,* 1899), *No.* 621; *Jahrbuch d. Inst, etc., III,* 1888, *p.* 315, *No.* 3; *Formerly the property of Pope Clement V, the Apostolo Zeno, and Baron Stosch.*

361 An Intaglio, oval, 18 *mm. by* 14 *mm.,* in dark yellow sard, a naked youth standing on the left and leaning on a staff looks down at a naked maiden lying asleep at his feet, in the background is a tree growing from a rock, above to the right is a crow drinking from a stream, set as a ring in a modern mount, *broken at base* (No. 532); *Graeco-Roman; Furtwängler, XLII,* 2; *Bessborough collection, No.* 37; *Marlborough Gems, II,* 40; *Story-Maskelyne, No.* 60 (*where the subject is identified as "Apollo mourning the death of Coronis"*); *Bracci: Memorie degli antichi Incisori, I,* 25.

362 An Intaglio, oval, 18 *mm. by* 13 *mm.,* in carnelian, in the centre is a naked helmeted warrior holding a shield left and a sword right, behind him is another warrior looking upwards and moving to the right, to the left a third warrior is bending down; mounted in a modern setting as a ring (No. 533); *Greek*

363 An Intaglio, oval, 12 *mm. by* 10 *mm.*, in deep red carnelian, engraved with Artemis standing left against a column, holding an arrow in her outstretched right hand, in her left a bow, mounted as a ring in a modern setting (No. 534); *Classical* (*Greek or best Roman Period*); *Furtwängler, LXV,* 33; *Story-Maskelyne, No.* 73.

364 An Intaglio, oval, 17 *mm. by* 13 *mm.*, in yellow sard, engraved with Hermes, in chlamys and petasos, standing holding a caduceus in the right hand, the left in the field, set in a modern mount as a ring (No. 535); *Classical* (*Augustan*); *Furtwängler, XLIX,* 10; *LI,* 21 (*enlarged*); *Story-Maskelyne,* 167; *Described by Montjosien in "Gallus Romae Hospes,"* 1589; *Jahrbuch d. Inst, etc., III,* 1888, *p.* 218 *ff.*; *from the Marlborough collection*

365 An Intaglio, oval, 15 *mm. by* 12 *mm.*, in nicolo, engraved with the figure of a man walking to the left, on his shoulder he carries a pole from which hang a cock and a rabbit, set in a modern mount as a ring (No. 536); *Classical* (*Roman*); *Story-Maskelyne, No.* 631.

366 An Intaglio, oval, 17 *mm. by* 14 *mm.*, in emerald matrix, with the profile head of an emperor laureate right, set in a modern mount as a ring (No. 537); *Classical* (*Roman*)

367 An Intaglio, 23 *mm. by* 21 *mm.*, in jasper, with the profile of a youth to right, his hair bound by a fillet, set in a modern mount as a ring, *part broken away* (No. 538); *Classical*

368 An Intaglio, oval, 13 *mm. by* 10 *mm.*, in glass paste, with the profile head of a young woman to right, her hair bound by a fillet, set in a modern mount as a ring (No. 539); *Classical* (*Roman*)

369 A Cameo, 46 *mm. by* 25 *mm.*, in onyx of three strata; Mars, looking left, is reclining, his lion-skin falling from his shoulders, on his knee is seated Venus who is about to place her right arm around his shoulders, in her lifted left hand she holds a scarf, below is a naked attendant, *broken away at left side* (No. 540); *Roman*

** Exhibited at the Burlington Fine Arts Club, 1924.

370 A Cameo, 25 *mm. by* 34 *mm.*, in sardonyx, representing the toilet of Venus, she is seated to left on a throne, leaning on her left hand, her left leg is crossed over her right, behind her stands an attendant, and another is in front, below is the exergue, plants and a skull, *the upper part is broken away*, in a modern mount (No. 541); *Classical* (*Roman*)

*** Exhibited at the Burlington Fine Arts Club, 1924.

371 A Cameo, oval 21 *mm. by* 17 *mm.*, in sardonyx, representing Cupid seated to left, holding right an anchor on which he places his right foot, he faces to the front with his left arm on the left knee, in the field to right, set in a modern mount as a pendant (No. 542); *Classical*

*** Exhibited at the Burlington Fine Arts Club, 1924.

372 A Cameo, 25 *mm. by* 18 *mm.*, in onyx of three strata, Cupid reaching up to a terminal figure of Pan, in front of which are pan-pipes, set in a modern mount as a pendant (No. 543); *Classical, Roman*

*** Exhibited at the Burlington Fine Arts Club, 1924.

373 A Cameo, oval. 23 *mm. by* 15 *mm.*, in sardonyx, a satyr embracing a nymph, walking to the right, in her left hand she holds a harp, on the left is a tree, set in modern mount at a pendant (No. 544); *Classical*

*** Exhibited at the Burlington Fine Arts Club, 1924.

374 A Cameo, 35 *mm. by* 22 *mm.*, in onyx, with the profile head of a youth to the right, *the left hand side broken away,* in a modern mount (No. 545); *Classical; from the Fitzhenry collection.*

*** Exhibited at the Burlington Fine Arts Club, 1924.

375 A Head of a Woman, 18 *mm. by* 15 *mm.*, in amethyst, wearing a fillet in her hair, around the head, which inclines slightly to the left, is a gilded metal drapery (No. 547); *Roman*

376 A Bust of an Empress, 27 *mm. high,* in white marble, she is looking to the right, the hair is knotted at the back and falls in two long curls down her back, and on the left shoulder, on the right shoulder is drapery, in the front of the hair are two

LOT 376—*continued.*
studs of silver with gold borders, and there are similar studs in the ears and one on the right shoulder, *where a second is missing,* (No. 548); *Roman*

*** Exhibited at the Burlington Fine Arts Club, 1924.

377 A Vase, 50 *mm. high,* in agate, with an ovoid body, small squat neck and slender foot (No. 549); *Roman*

*** Exhibited at the Burlington Fine Arts Club, 1924.

378 A Seal, cone-shaped, the bezil engraved with the design of a warrior in combat with a horned animal (No. 702); *Babylonian*

379 A Cameo, 1¾ *in. by* 1 *in.* in sardonyx, showing a priest standing by an altar making an offering to a statue of (?)Bacchus, behind whom a nymph holds a wreath in her right hand, and a garland in her left, to the right of the priest is the piping figure of Pan (No. 469); *Classical*

THIRD DAY'S SALE.

Thursday, June 10th, 1926.

BOOKBINDINGS.

LOT

380 Scotch Binding, in dark green morocco, lavishly gilt with small tools, *fitted as a blotter*, 240 *mm. by* 172 *mm.*; *Early XVIII Century*

381 Scotch Binding, in red morocco, lavishly gilt in similar style to the last lot, but by a different binder, *rebacked and fitted as as a blotter*, 297 *mm. by* 240 *mm.*; *Early XVIII Century*

382 English Binding, in dark blue morocco, with broad gilt border, composed of repetitions of small floral stamps, vases, etc., *rebacked and fitted as a blotter*, 283 *mm. by* 230 *mm.*; *Middle XVIII Century*

383 Italian, probably Roman, Binding, in red morocco, gold tooled with broad roll border, corners of small tools, in the centre the arms of a cardinal, *fitted as a blotter*, 275 *mm. by* 217 *mm.*; *XVIII Century*

384 Italian Binding, in brownish red morocco, gold tooled, with classical masks and curving floral ornaments, in the centre the insignia of a cardinal and the monogram I. C. F., marbled end-papers, with the fine armorial book-plate of the late owner as a baronet, containing a number of old Italian engravings, 300 *mm. by* 220 *mm.*; *about* 1800

385 Antar, Poème Héroique Arabe, d'après la traduction de Marcel Deirc, with fine illustrations in colour by E. Dinet, no. 233 of 300 copies, handsomely bound in green morocco, the upper cover and back tooled in gold by Otto Schulze & Co., Edinburgh, broad inner border of leather, uncut edges, original wrappers bound-in, 331 *mm. by* 260 *mm.*; *Paris*, 1898

LOT 390.

LOT 391.

ARTICLES IN LEATHER.

386 A circular Box, in cuir bouilli, with high domed cover, and four side loops for suspension, decorated with two panels of grotesque animals and a bird, ball top, traces of gilding (No. 620), $3\frac{5}{8}$ *in. high,* $2\frac{7}{8}$ *in. diam.*; *Italian, XVI Century*

387 A coffer shaped Box, in cuir bouilli, decorated on the cover with a coat-of-arms flanked by two monsters, and on the sides and bottom with scroll foliage, the letters A and P at the ends, brass hinges and clasps (No. 621), 4 *in. long; Italian, XVI Century*

388 A Toilet Case, in cuir bouilli, etui shaped, gilded, with incised floral patterns, with side loops for suspension, $4\frac{3}{4}$ *in. long,* the case contains eight steel implements with gilded handles, seven of which terminate in dragons (No. 622); *Italian, XVI Century*

*** Exhibited at the Burlington Fine Arts Club, 1924.

389 A Casket, of wood, covered with stamped and tooled crimson morocco, gilded and coloured, the front with a shield of arms round the keyhole, flanked by two birds, and the top with a vase between two birds (No. 624), 6 *in. long; Italian, XVIII Century*

390 A flattened rectangular Case, of cuir bouilli, dyed crimson, deeply tooled on one side, with the arms of Borso d'Este, Duke of Mantua, with the letters B. D. M., and on the other with the Holy Dove flying above a padlocked gate standing in water, all on a ground of scroll foliage (No. 670), $7\frac{3}{4}$ *in. by* $7\frac{1}{2}$ *in.; Italian, XV Century*

*** From the Swaythling Heirlooms Sale (lot 79).

[*See* Illustration.]

391 A Despatch Box, covered in leather, finely tooled on the top, bottom and sides with the arms of Louis XIII flanked by those of Anne of Austria, and with the former arms at the ends, all on a semé de lis ground (*cf.* Guigard, *Armorial du Bibliophile,* pp. 24 and 95), the top hinged at the end and the sides and one end falling, with gilt bronze lock plates,

LOT 391—*continued.*

hinges and hooks (No. 671) 13½ *in. long,* 4½ *in. high; French, Early XVII Century*

*** Exhibited at the Burlington Fine Arts Club, 1924, No. 73.

[*See* ILLUSTRATION.]

16

392 A CIRCULAR BOX, of gilded cuir bouilli, the top decorated with a coat-of-arms in thin scroll work, with DV . BIEN . EN . MIEVX . PLENA . DOMIN and DV. BIEN. EN . MIEVX . AVE . GRACIA round the sides of the lid and medallions of grotesque animals and of a man on a ground of scrolls round the sides of the box (No. 672), 2⅜ *in. high,* 4¼ *in. diam.; French, XVI Century*

Ryburg

ENAMELS, ETC.

1500

393 A BOWL OF A CHALICE, of gilt copper, decorated in champlevé enamel, with a half-length figure of Christ blessing and holding an open book, and three half-length figures of angels holding crosses, between each figure is a conventional tree (No. 552); 1⅝ *in. high,* 4 *in. diam.*; *Lotharingian, possibly from the workshop of Nicholas of Verdun; End of the XII Century*

Bruno

*** Exhibited at the Burlington Fine Arts Club, 1924, No. 97.

[*See* ILLUSTRATION.]

540

394 A PLAQUE, copper, with remains of gilding, decorated in champlevé enamel, with Christ on the Cross (ICH NAZAREN) between the Virgin (SA MARIA) and St. John (SC IOHS); above the sun (ZOL) and moon (LUNA), and around are angels in clouds, the enamels used are greens and blues and the border is pearled (No. 553), 4½ *in. high by* 4½ *in. wide, perhaps from a bookcase or a vestment clasp; Rhenish, Late XII or Early XIII Century*

do

*** Reproduced in *Apollo,* vol. II, p. 128.

[*See* ILLUSTRATION.]

150

395 A PANEL, of gilt copper, in champlevé enamel with the face of Christ within a square compartment, the corners of which have scrolling, symmetrical foliage on a green ground, the edge is chamfered and has scrolling leaf forms in high relief, with anthemion-like leaves at the angles, at either side are two loops for suspension (No. 555), 3⅞ *in. high by* 4⅜ *in. wide*; *Mosan; XIII Century*

Seligman A

[*See* ILLUSTRATION.]

LOT 393. LOT 394. LOT 393

396 A Knop from a Processional Cross or a Shrine, of silver gilt, decorated with six flame-shaped panels, each nielloed with a tree having seven ivy leaves, the panels are surrounded by pineapples and separated above and below by acanthus foliage (compare the knops on the end gables of the Shrine of St. Elizabeth at Marburg [about 1236-1249] which are enamelled and not nielloed), (No. 554), *about* 2½ *in. high, about* 3 *in. diam.; School of the Meuse, possibly made at Aix la Chapelle, Middle of the XIII Century*

⁂ Exhibited at the Burlington Fine Arts Club, 1924, No. 93. Reproduced in *Apollo,* vol. II, p. 129.

397 A Plaque, of champlevé enamel, the two spies returning with the bunch of grapes from the Promised Land, above is an inscription, but unfortunately this is illegible as the beautiful enamel is somewhat perished, gilt copper (No. 583), around this enamel is a border of circles, 2⅝ *in. high,* 3½ *in. wide; Mosan, c.* 1250

⁂ Reproduced in *Apollo,* II, p. 129.

398 An oblong Panel, of Cloisonné and champlevé enamel, decorated with rosettes in circular compartments, moulded border, *taken from a book-cover* (No. 557), ¾ *in. high.* 3 *in. long; Mosan, Early XIII Century*

⁂ Reproduced in *Apollo,* II, p. 129.

399 An oblong Panel, of Cloisonné and champlevé enamel, decorated with small quatrefoils, in circular compartments and circles, moulded border, *from a book-cover* (No. 558), 1¼ *in. high,* 2½ *in. long; Mosan, Early XIII Century*

⁂ Reproduced in *Apollo,* II, p. 129.

400 Two oblong Panels, of Cloisonné and champlevé enamel, decorated with rosettes in square compartments, *from a book-cover* (Nos. 559-660), *each about* 1 *in. by* 3½ *in. long; Mosan, Early XIII Century*

⁂ Reproduced in *Apollo,* II, p. 129.

401 Two oblong Panels, of Cloisonné and champlevé enamel, decorated in rosettes in square compartments, *from a book-cover* (Nos. 561-562); *Mosan, Early XIII Century*

⁂ Reproduced in *Apollo,* II, p. 129.

402 A Figure of a Lion, bronze, decorated with champlevé enamel, *evidently from a brooch; found at West Stowe, Suffolk* (No. 551), $1\frac{1}{4}$ *in. long; Anglo Saxon*

403 A SQUARE BROOCH, of gilt bronze, decorated with animals, two lions, and two birds, in high relief, at the corners were ivory beads, one only of which remains, and between the animals were small squares of black enamel, only two remain, the centre is pierced (No. 564), *about* $1\frac{1}{2}$ *in. sq.*; *Lombardic*

404 A CROSS, of copper, with remains of gilding, decorated in champlevé with the Crucified Christ $\binom{\text{IHS}}{\text{XPS}}$, with half-length figures of the Virgin and St. John on the arms of the cross; above and below are figures of saints, the back is engraved with a geometrical pattern (No. 566), $10\frac{1}{8}$ *in. high by* $6\frac{1}{2}$ *in. wide, a great part of the enamel is missing; Limoges, XIII Century*

⁂ Reproduced in *Apollo*, II, p. 130.

405 A BELT, of gilt copper, decorated with champlevé enamel, three rectangular plaques with scrolling foliage on a blue ground, and a medallion with a shield of arms, the ring is held in an animal's mouth (No. 567), $9\frac{1}{2}$ *in. long; Limoges, XIV Century*

406 A BUCKLE END, of gilt bronze, with pierced Gothic tracery, the circular end is decorated with a cockatrice on a blue-enamelled ground (No. 568), $3\frac{3}{8}$ *in. long by* $1\frac{1}{8}$ *in. wide; Limoges, XIV Century*

⁂ Reproduced in *Apollo*, II, pp. 130-131.

407 A BUCKLE END, of gilt bronze, with pierced Gothic tracery, the moulded end enamelled with a shield of arms—a lion rampant azure—on a green quatrefoil, the angles of which are enamelled in red (No. 569), $4\frac{1}{4}$ *in. long by* $2\frac{3}{8}$ *in. wide; Limoges, XIV Century*

408 A MEDALLION, silver, painted in translucent enamel with a sainted king seated on a throne and presenting a church to a female saint who stands before him holding a book in her left hand, the faces, hands, emblems and haloes are reserved

LOT 425.

LOT 415.

LOT 412.

LOT 395.

LOT 412.

Lot 408 —*continued.*

in the metal; the king wears a green robe and purple boots, and is seated on a golden throne, the saint wears a purple dress with green cloak, the background is blue(No. 570), $1\frac{5}{8}$ *in. diam.; French, XIV Century*

*** Exhibited at the Victoria and Albert Museum, 1898, No. 33, where it was described as St. Louis presenting a model of Saint Chapelle to the Virgin.

Exhibited at the Burlington Fine Arts Club, 1901, No. 18.

409 A SHIELD, enamelled with a coat-of-arms too impaired to distinguish, at the back is a label inscribed: "Armoiries d'une des statutes tombales des nonnes de l'abbaye de la . . . fondée par Anne de Bretagne près de Hennebon" (No. 577); *French, XIV Century*

*** Reproduced in *Apollo,* II, p. 131.

410 A CIRCULAR BOX, of gilt copper, decorated in champlevé enamel, on one side are two lovers standing against a blue background decorated with scrolling foliage, with a border of emerald green, on the other a shield of arms on a blue background with dragons with foliated tails, with an emerald green border, the sides are engraved with leaves (No. 571), $2\frac{3}{8}$ *in. diam, by* $\frac{5}{16}$ *in. deep; French, XIV Century*

*** Exhibited at the Burlington Fine Arts Club, 1924, No. 91.

[*See* ILLUSTRATION.]

411 FOUR SMALL CIRCULAR BOSSES, each decorated with a shield in champlevé enamel, of gilt copper, two have a shield, azure, a fleur-de-lys, or a red trefoil with blue angles, and two a shield or a hammer (?), gules, on a blue trefoil with green angles (Nos. 573-576), *each* $\frac{7}{32}$ *in.,; French* (?), *XIV Century*

412 TWO MEDALLIONS, decorated in champlevé enamel, with knights in full armour on horseback, gilt, one medallion has a border of circles, the other a border with scrolling foliage with white flowers (Nos. 578-579). *each* $3\frac{3}{8}$ *in. diam.; English or French, XIV Century*

[*See* ILLUSTRATION.]

413 A MEDALLION, decorated in champlevé enamel, a lady presenting a sword to a knight, copper gilt, bearing inscription (No. 513)

414 A MEDALLION, from harness, eight-lobed, decorated in champlevé enamel, with scrolling trefoil-foliage on a blue ground, in the centre is a shield of arms, at the top are two loops for suspension (No. 580), 3½ *in. high and wide; French, XIV Century*

415 A TRIANGULAR PENDANT, containing a pierced ivory relief of the Virgin and Child, St. John the Baptist, and St. Catherine of Alexandria against an enamelled blue background, at the back is an engraved and enamelled relief with Christ on the Cross, between the Virgin and St. John, in silver gilt mount (No. 519), 2½ *in. high, possibly a reliquary case; French or Italian, XIV-XV Century*

*** Exhibited at the Burlington Fine Arts Club, 1901, No. 3.
Exhibited at the Burlington Fine Arts Club, 1923, No. 152.
Reproduced in *Apollo,* II, p. 132.

[*See* ILLUSTRATION.]

416 A MEDALLION, from harness, decorated in champlevé enamel with a shield of arms and scrolling foliage within a circular compartment, copper, with remains of gilding, hollow, convex front, flat at the back, at the top are three loops for suspension (No. 582), 2⅜ *in. high,* 2 *in. wide; Italian, XIV Century*

*** Reproduced in *Apollo,* II, p. 131.

417 A KNOP, from the stem of a chalice, of gilt copper, embossed and decorated with six enamelled medallions: Christ on the Cross; St. John the Evangelist; St. Mary of Egypt; St. Francis; St. Mary Magdalene; and The Virgin; the figures are reserved in the metal against a background of blue enamel bordered with red (No. 607), 1¼ *in. high by* 2¼ *in. wide; Italian, XIV Century, Sienese work*

*** Exhibited at the Burlington Fine Arts Club, 1897, No. 30.
Exhibited at the Victoria and Albert Museum, 1898, No. 57.
Reproduced in *Apollo,* vol. II, p. 131.

418 A CHASSE for a Relic, of wood, painted and gilded, the front has a design of roses in compartments, the back has two birds with flowers, on the ends are St. Peter the Martyr, and an unknown Saint; the cover has two panels with a scrolling design on a gilt ground, and a third panel with a heraldic lion, in gilt copper enamelled, on a dark green ground with foliage (No. 584), *cut from a piece of wood, the glass sides missing, about* 3⅞ *in. high,* 10 *in. long, and* 2½ *in. deep; the chasse is Sienese, XVI Century, and the enamelled lion is XIV Century*

419 A PENDANT, circular, with nielloed silver medallions of the Annunciation and the Resurection, it has silver gilt mounting and loop in the form of a rosette (No. 608), 2 *in. diam.*; *Italian, XV Century*

*** Exhibited at the Victoria and Albert Museum, 1898, No. 50. Exhibited at the Burlington Fine Arts Club, 1901, No. 8.

420 A PLAQUE, of silver gilt, decorated in champlevé enamel, with Christ on the Cross between the Virgin and St. John the Evangelist, *possibly from the base of a cross or chalice of irregular shape* (No. 605), 2 *in. high by* 2⅛ *in. wide; Italian, XV Century*

*** Reproduced in *Apollo*, II, p. 132.

421 A MEDALLION, in painted enamel, in a circular moulded frame, of gilt copper, of The Annunciation; The Virgin is kneeling at a praying desk on which is a book, above is the Holy Spirit in the form of a dove (No. 606), *frame* 3⅛ *in. diam., enamel* 1⅞ *in. diam.*; *Italian* (*Sienese*), *XV Century*

422 TEN PLAQUES, of copper gilt, and decorated with champlevé enamel, *possibly from a cross*; the subjects are: The Agnus Dei; the Symbols of the Four Evangelists; St. John the Baptist; The Virgin; St. John the Evangelist; a Sainted Bishop, and King David, nine are circular and one is lozenge shaped (Nos. 586-595), mounted on red velvet, 1⅝ *in. diam.*, 1½ *in. high*, 1 *in. wide*; *Italian, XV Century*

423 A CHAIN, of gilt bronze, with nine medallions, decorated in champlevé enamel, with animals, etc., connected by plain rings, seven of the medallions have animals reserved in the gilt metal on a trefoil of blue enamel, with red spandrels, the eighth has a bust of a woman, and the ninth a quatrefoil (No. 597), 15½ *in. long, and the medallions each about* ⅞ *in. diam.*; *Italian, XV Century*

424 FOUR MEDALLIONS, in engraved silver, mounted in gilt copper frames: The Virgin and Child, with a kneeling donor, around is the inscription PRESBITER BARNVT DE MESAGIIS; Christ in the Tomb; St. Roch, pointing to his plague spot; St. Sebastian transfixed with arrows (Nos. 598-601), *each* 2⅛ *in. diam.*; *Italian, XV Century*

425 A MEDALLION, copper, engraved for enamelling, of the Annunciation, in the field are nine rosettes, some of which have traces of the original red enamel (No. 602), $2\frac{3}{4}$ *in. diam.*; *Italian (or French), XV Century*

*** Reproduced in *Apollo,* II, p. 130.

[*See* ILLUSTRATION.]

426 A MEDALLION, copper, of a man walking, holding a shield and a sword, the ground is cut away for enamelling and there are three holes for attachment (No. 603), $1\frac{3}{4}$ *in. diam.*; *Italian; XV Century*

427 A MEDALLION, eight-loped, with a raised border which is decorated in champlevé enamel with two angels bearing a shield, above is a loop for suspension, copper with traces of gilding (No. 604), $3\frac{1}{4}$ *in. high by* $2\frac{7}{8}$ *in. wide; North Italian; XV Century*

428 A DOUBLE SEAL, jasper and silver, at one end is a seal with St. Francis receiving the stigmata, with the letters F. D. within a cable border; at the other end a seal with a coat-of-arms with the letters F. D. and T. C. within a similar border; in the centre is a silver band decorated in niello with a wreath containing the engraved monogram GFM, a cherub's head, clasped hands, and a symmetrical pattern, also the words SEMPRE SERAI FVSTI SEI (No. 609), $2\frac{7}{8}$ *in. long; Italian, Second Half of XV Century*

429 A NEEDLE CASE, of silver, parcel gilt, and decorated on each side with panels of niello, one having a naked boy and the other scrolling leaf forms (No. 612), $2\frac{1}{8}$ *in. long by* $\frac{3}{4}$ *in. wide*; *North Italian, XVI Century*

*** Exhibited at the Burlington Fine Arts Club, 1901, No. 22.

430 A Purse, formed by two Limoges portrait plaques (Lady and Gentleman), *by N. Laudin, and signed N. L.* (No. 516), $3\frac{3}{4}$ *in. high*

431 A silver Box, the lid of which contains a Limoges enamel plaque with equestrian figure (No. 515), $5\frac{1}{2}$ *in. long*

432 A Cup, decorated with busts of Mars and Judith in enamel (No. 623); *Late Limoges*

LOT 433

ECCLESIASTICAL AND OTHER METAL WORK.

433 A BASE OR STAND for a Cross, of gilt copper, at the top are two standing angels, and below four lions lying down, from whose mouths spring four lions feet, between the lions are grotesque animals' heads (No. 563), 6½ *in. high,* 5½ *in. long; Rhenish, First Half of the XIII Century, or End of the XII Century*

*** Exhibited at the Burlington Fine Arts Club, 1924, No. 95.

[*See* ILLUSTRATION.]

434 A FIGURE OF AN ANGEL, seated on a bench leaning forward with his left hand on his hip and his right hand on his knee, gilt bronze, *probably a supporting figure from the corner of a shrine, cross or candlestick* (No. 126), 2½ *in. high; French, XIII Century*

*** Exhibited at the Burlington Fine Arts Club, 1924, No. 89. A similar figure was shown at the 1900 Retrospective Exhibition in the Petit Palais, Paris (No. 346 "Petit personnage accroupi" lent by M. Jules Maciet).

[*See* ILLUSTRATION.]

435 A FRAGMENT OF ARCADING, from a shrine, of gilt copper, four semi-circular arches with trefoil tracery, at the left side the base of a tower, at the right a trefoil-headed doorway, above a moulding decorated with tiny rosettes which are also repeated on the top (No. 556), 1 *in. high by* 2½ *in. wide; Mosan, XIII Century*

436 AN EAGLE, in bronze gilt (No. 123), 3¼ *in. high; German, XIV or XV Century*

*** Exhibited at the Burlington Fine Arts Club, 1924, No. 85.

437 A PELICAN in her piety, of bronze gilt (No. 124), 2⅞ *in. high; German, XIV or XV Century; the nest is modern*

*** Exhibited at the Burlington Fine Arts Club, 1924, No. 94.

438 A CIRCULAR BROOCH, silver, of snake pattern, the ends decorated with notched rectangular bosses, on the hinge of the pin a criss-cross pattern between parallel lines (No. 550), *about* 1 *in. wide; found at Stow Heath, Suffolk; Anglo Saxon*

439 A Reliquary, the body being of rock crystal, with gilt copper mounts, the ends are engraved and have pierced borders, and stand on conventional feet, the door at one end has an animal, at the top is an engraved cresting, with three crystal knops (No. 572), $5\frac{3}{4}$ *in. high,* 6 *in. long; XIV Century*

440 An oblong Panel, of gilt bronze, decorated with three animals, a gryphon, and two leopards in high relief (No. 565), $\frac{5}{8}$ *in. high,* $2\frac{1}{2}$ *in. long*; *Lombardic*

441 An Aquamanile, in pale bronze, in the form of a lion with a grotesque long-horned animal on his back, forming the handle, in the head is a small hinged panel, the mane and other details are engraved (No. 137), $8\frac{1}{4}$ *in. high by* 8 *in. long*; *Flemish*

442 A small Relief, in bronze gilt, of a man tearing open his long flowing garment, at his feet is a dragon, in the man's breast appear to be two small jet beads (No. 512), 1 *in. high by* 1 *in. wide; French, XIV Century*

*** Exhibited at the Victoria and Albert Museum, 1878, No. 75, when the figure was described as St. John the Evangelist and dated XV Century.
From the Forman collection.

443 A Brooch or Buckle of silver, engraved on one side with ave . maria . gratia . plena . domi . n i, and on the other side with animals and rosettes (No. 581), $1\frac{1}{4}$ *in. diam.; French, XV Century*

*** From the Forman collection.
Exhibited at the Burlington Fine Arts Club, 1901, No. 23.

444 A Shrine, in the form of a casket, gilded copper, the front and back are divided by pilasters into three compartments, each containing round-headed arches supported on twisted columns; the centre compartment is pierced, the side compartments are engraved with unknown saints; the ends have a single compartment of the same form, engraved with the inscription: hoc. ops/fegt . fie/ri. dna. m/atea . vs/or . rentil and pro. anim/a . sva . et/svorvm/ mcccc/xlvi; the cover is of pyramidal form, each face being decorated with a circular compartment on an engraved ground, two of the compartments are empty, but two have their original enamelled medallions, a

LOT 434.

LOT 444.

LOT 444—*continued.*

saint and a sainted bishop reserved in the gilded metal on a blue ground with a red border; the cover is surmounted by a ball, and the shrine stands on four balls (No. 596), 7½ *in. high,* 7½ *in. long,* 3½ *in. wide; Italian,* 1446

*** Exhibited at the Victoria and Albert Museum, 1898, No. 34.

[*See* ILLUSTRATION.]

445 A CRUCIFIX, of copper, with remains of gilding, the trefoil-shaped ends of the cross are engraved with half-length figures of the Virgin and St. John, a martyr, and a pope; the back is engraved with Christ on the Cross, and half-length figures of St. Peter above, St. Paul below, and saints holding scrolls at the ends (No. 585), 13 *in. high by* 10 *in. wide; Italian, XV Century*

446 A Medallion, from harness, copper, cast on both sides with a relief of St. George and the dragon and the Princess Cleodolinda, within a moulded border, at the top a loop for suspension (No. 514), 2½ *in. high by* 2⅛ *in. wide; North Italian, XV Century*

447 A Needle Case, of silver, parcel gilt, hexagonal in shape, three sides are engraved with rosettes in square compartments, separated by sides decorated with niello, two of which bear the inscription N. MODERATA . RUUN and MODERATA . DURAN, and the third scrolling leaf forms (No. 611), 2⅝ *in. long; North Italian, XVI Century*

*** Exhibited at the Burlington Fine Arts Club, 1901, No. 24.

448 A CIRCULAR MEDALLION, of gilt copper, with a mother-o-pearl relief of the Virgin and Child enthroned between St. John the Baptist, and St. John the Evangelist; below the throne is a figure of a man lying down, around, between bands of twisted wire with leaves on the outside, is a band of silver nielloed with the Annunciation, with, above, God the Father amid cherubs, and the inscription AVE . GRAYIA . PLENA . DO and DNS . DNICHVS . DE . VERERA . CIVIS . BRIXIE. (No. 610), 4⅜ *in. diam.; North Italian, Early XVI Century*

*** Exhibited at the Burlington Fine Arts Club, 1901, No. 26, Plate LXV.
Exhibited at the Victoria and Albert Museum, 1898, No. 49. and then dated XV Century.

449 A Triptych, of gilded copper, containing illuminations under glass, and standing on an engraved base in two parts, the upper part having St. Veronica's napkin, in the centre is the Virgin kneeling with nine saints, above the Holy Spirit, and on the wings are kneeling angels, the backs of the wings have coats-of-arms; below each panel are inscriptions (No. 613); *XVII Century* (*Sicilian* ?)

*** Exhibited at the Burlington Fine Arts Club, 1924, No. 88.

450 A Dutch bell-metal Mortar, inscribed Lof Goot van Al, 1641. $4\frac{1}{2}$ *in. high,* 5 *in. diam.*

IVORIES.

451 The Virgin and Child, a statuette, in ivory, the Virgin is seated holding the child which stands on her left knee; in her right hand she holds a flower, flat at the back (No. 517), $7\frac{5}{8}$ *in. high; French, XIV Century, the crown is modern*

*** Exhibited at the Burlington Fine Arts Club, 1923, No. 96.

[*See* Illustration.]

452 The Virgin and Child, enthroned under a trefoil-headed arch, crowned by two angels, relief in ivory, the centre of a triptych (No. 518), 4 *in. high,* $2\frac{1}{2}$ *in. wide; French, XIV Century*

*** Exhibited at the Burlington Fine Arts Club, 1923, No. 123.

453 A Relief, in ivory, above, is the coronation of the Virgin with St. John the Baptist and St. James the Greater on either side, below, is an old man at the door of the building receiving communion, and the martyrdom of a saint (?), each scene is below an arcade of five arches (No. 520), $4\frac{1}{8}$ *in. high,* $2\frac{1}{2}$ *in. wide; French, XV Century* (?)

454 A Child holding a sail, a relief, in ivory or bone, the background cut away (No. 522), $3\frac{3}{4}$ *in. high; Italian, XVI Century*

*** Exhibited at the Burlington Fine Arts Club, 1923, No. 181. Given by Max Rosenheim.

455 A Casket, of architectural form, of wood overlaid with painted and gilded ivory; the sides are painted with four scenes from the story of Paris, flanked on either side with figures of goddesses in niches, on each face and at the corners are applied

LOT 451

LOT 455

LOT 455—*continued.*

columns, the cover is moulded and painted in gold with arabesque designs, and at the top is a small sliding panel, the base is gadrooned and is painted and gilded underneath, and stands on four turned ivory knobs (No. 521), 7¼ *in. high, base* 5 *in. sq.*; *Italian* (*Venetian* ?), *Late XV or Early XVI Century*

*** Exhibited at the Burlington Fine Arts Club, 1923, No. 178. Acquired from Bardini, who acquired it in Florence.

[*See* ILLUSTRATION.]

ITALIAN MAIOLICA.

456 A MAIOLICA BOWL, with inscription in the centre and the date 1531 (No. 310), 7 *in. diam.*; *Italian, XVI Century*

*** Exhibited at the Burlington Fine Arts Club, 1923, No. 114.

457 A MAIOLICA DISH, with a flaming heart which is pierced (No. 311), 8⅜ *in. diam.; Italian, XV Century*

*** Exhibited at the Burlington Fine Arts Club, 1923, No. 112.

458 A Maiolica Pot, with a lion rampant, cylindrical (No. 312), 5½ *in. high; Italian*

459 A Maiolica Vase, with inscription (No. 318), 6½ *in. high; Italian*

460 A pair of Maiolica Vases (Nos. 319-320), 3⅞ *in. high*; *Italian* 2

461 A Maiolica Jug, with a bird, *broken* (No. 313); 7¼ *in. high*; *Italian*

462 A MAIOLICA ALBARELLO, painted with bust of Diana, *probably Siena* (No. 314), 9 *in. high, diam. of mouth* 4¼ *in.; Italian, XVI Century*

*** Exhibited at the Burlington Fine Arts Club, 1923, No. 28.

463 A MAIOLICA ALBARELLO, decorated with the bust of a woman, also inscription "V. EGITICUM" (No. 315), 8 *in. high*; *Italian, XVI Century*

*** Exhibited at the Burlington Fine Arts Club, 1923, No. 26.

DELLA ROBBIA WARE.

464 A Coat-of-Arms, with two putti as supporters, carrying fruit garlands, issuing from a receptacle above, the bracket upon which the putti are standing is decorated with a cherub enamelled terra-cotta, *possibly by Benedetto Buglioni* (No. 630), 36 *in. high,* 22 *in. wide*

*** The coat-of-arms (per fess *or* and *gules,* in chief a lion passant, *azure,* and in base three circles, *argent* and *azure,* two and one) is that of the Troscia family: a variant of it is seen in a medallion, dated 1520, by Benedetto Buglioni, in the Castello of Buggiano Alto (*see* Allan Marquand, *Robbia Heraldry,* p. 239, No. 305).

Purchased from Bardini.

[*See* Illustration.]

466 A Tabernacle, containing a half-length group of the Virgin and Child, surrounded by six cherubs, below a bracket with a cherub in bas relief, enamelled terra cotta (No. 631), 32 *in. high,* 19 *in. wide*; *Della Robbia School*

467 A Medallion of the Virgin and Child, enamelled in terra cotta, in carved wood frame (No. 504), 13 *in. diam.*; *School of Andrea della Robbia, Florentine, Second Half of the XV Century*

468 A Medallion, bust of S. Anne, within a wreath of leaves, enamelled terra cotta (No. 505), 14 *in. diam.*; *School of Andrea della Robbia, Florentine, Second Half of the XV Century*

*** Purchased from Bardini.

469 A Bracket, a Cherub, supporting an oblong panel, decorated with a yellow fret on a blue ground, with a border above, enamelled terra cottta (No. 506), 15½ *in. high by* 19 *in. wide*; *School of Andrea della Robbia, Florentine, Second Half of the XV Century*

*** Purchased from Bardini.

LOT 464.

LOT 472

LOT 473

LOT 470.

ITALIAN AND OTHER SCULPTURES AND BRONZES.

470 A SMALL TABERNACLE, containing in the centre a bas relief of the Virgin and Child, gesso casting from a Donatello plaquette (Molinier, No. 85; *there is an example at the Victoria and Albert Museum, No.* 7474-1861), surrounded by painted decorations; an angel on either side of the bas relief, a figure of God the Father in the pediment, a nude woman (probably Eve) below, and on the console a half-length of a prophet (No. 810), 14¼ *in. high,* 7½ *in. wide*; *Florentine, Early XV Century*

*** Exhibited at the Burlington Fine Arts Club, 1923, No. 77.

[*See* ILLUSTRATION.]

471 PROFILE OF A SINGING BOY, marble relief, bust turned to the left (No. 632), *framed,* 9 *in. by* 6 *in.*; *School of Donatello*

472 A MEDALLION, of white marble, carved with a half-length figure of a naked child holding a shield charged with a crowned eagle, in the field are incised the letters A. A., one on either side of the figure (No. 500), 10⅜ *in. diam.*; *Florentine, Second Half of the XV Century; possibly by Mino da Fiesole*

[*See* ILLUSTRATION.]

473 A SQUARE PANEL, of white marble, carved with a cherub's head in a sunk circular compartment, *tip of nose restored in plaster* (No. 501), 10 *in. sq.*; *Florentine, Second Half of the XV Century, School of Donatello; from a little chapel near Florence*

[*See* ILLUSTRATION.]

474 A HEAD OF A YOUTH, of white marble, curly hair, bound by a fillet, *tip of nose damaged* (No. 502), 9 *in. high; North Italian, XVI or XV Century*

475 A MORTAR, of white marble, carved with four ears, the ground having scroll work in relief, two scrolls bearing shields charged with three bends and two having boys heads in flowers, the ears are in the form of two bunches of leaves, a child's head and a scroll (No. 503), 4½ *in. high by* 8 *in. at greatest width*: *Florentine, Second Half of the XV Century*

476 A RELIEF, of wax, on wood, of the Virgin and Child, on a crescent moon, in a framework with semi-circular arch, supported by decorated pilasters (No. 507), 5¼ *in. high by* 3½ *in. wide*; *Florentine, XV Century*

477 The Virgin, bust in terra cotta (No. 317), 9½ *in. high; Italian*

478 A BRONZE STATUETTE of Cupid standing on a tortoise of silver (No. 142), *about* 2½ *in. high*; *Italian, School of Donatello, XV Century*

479 A BRONZE STATUETTE of Hercules, his left hand is raised, standing on circular base, dark patina, *some of it is rubbed off* (No. 133), 4¾ *in. high; Italian, XVII Century*

480 A BRONZE BUST of a Child, the head leans slightly to its right, dark brown patina (No. 134), 4¾ *in. high; Florentine, XV or XVI Century*

[*See* ILLUSTRATION.]

481 A BRONZE STATUETTE of a nude Man, with his left hand raised, in his right hand he holds a torch and at his feet is a twisted rope, black patina (No. 139), 9 *in. high; Italian, Early XVI Century*

[*See* ILLUSTRATION.]

482 A SMALL BRONZE PLAQUE, with four Cupids playing on musical instruments (No. 143); *Italian, XV Century*

483 A bronze Plaque, five putti or cupids playing (No. 512), *one of a set*

484 A WHITE MARBLE FRAGMENT OF THE INFANT CHRIST, supported by a beautifully shaped hand (No. 509), 15½ *in. high; French School, XV Century*

[*See* ILLUSTRATION.]

LOT 484.

LOT 485

ILLUMINATION.

JEAN BOURDICHON.

485 A PAIR OF ILLUMINATIONS, framed as a triptych, representing, respectively, a Bishop kneeling, accompanied by St. John the Baptist, St. Stephen, and two female saints; and the Virgin and Child surrounded by angels; below is the inscription:

OBSECRO TE DOMINA,

on the reverse are angels holding a coat-of-arms, the Beckford arms being filled in in modern times (No. 809), 5¾ *in. high*, 4 *in. wide*

*** From the collection of the Marchioness of Graham, Easton Park, Wickham Market.

Exhibited at the Burlington Fine Arts Club, 1924, No. 92.

[*See* ILLUSTRATION.]

MINIATURES.

486 A MINIATURE of Prince Charles Edward (died 1788) and his brother, Prince Henry Benedict, Cardinal of York (died 1807). (No. 820), 2 *in. by* 2¾ *in.*

*** A similar miniature is in the collection of the Duke of Buccleuch.

487 A SMALL MINIATURE of Prince Charles Edward, set with pearls; attached to a loop is a bow of Stuart plaid; at the back a glazed locket, containing a lock of hair said to be that of Prince Charles Edward (No. 819)

488 A MINIATURE of Mrs. Cardew, in white dress, a yellow ribbon in her hair, by Andrew Plimer (No. 821), *in black ebony frame*, 2⅞ *in. by* 2¼ *in.*

*** Mrs. Cardew was the daughter of Andrew Plimer, and according to an inscription at the back gave the miniature to a previous owner.

ENGRAVINGS.

Framed.

T. GIRTIN.

489 Liber Naturae, engraved by S. W. Reynolds, title and thirteen plates 14

PICTURES.

NARDO DI CIONE.

490 Pietà : The Dead Christ in His Tomb, supported by the Virgin and St. John, gold background (No. 811)

Panel 7½ *in. by* 19 *in.*

*** Exhibited at the Burlington Fine Arts Club, 1923.
Reproduced in *Apollo,* vol. I, p. 68.

[*See* Illustration.]

PARRI SPINELLI.

491 Head of an Angel, gold background (No. 815)

Panel 6½ *in. by* 6 *in.*

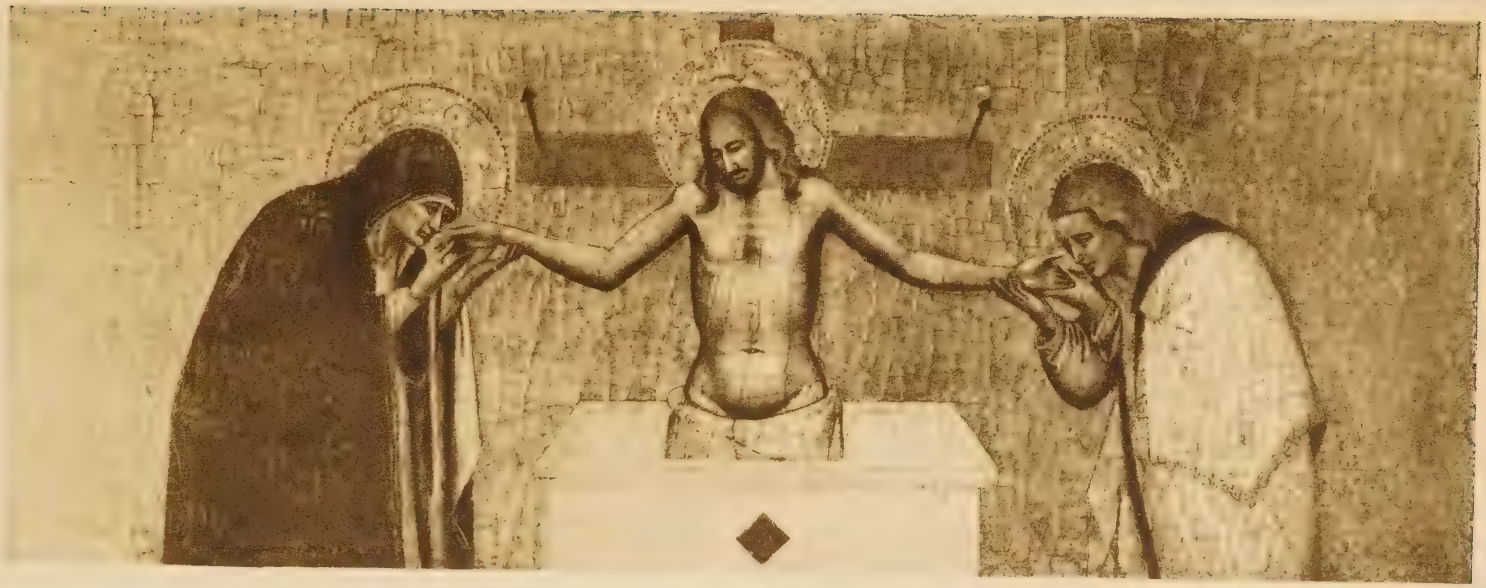
*** Exhibited at the Burlington Fine Arts Club, 1923, No. 76.
Reproduced in *Apollo,* vol. I, p. 68.

ANTONIO VIVARINI.

492 The Solitude of Mount Alvernia : Fragment of a picture of St. Francis receiving the Stigmata ; on a scroll the fragmentary signature : .... de muriano pinxit. (No. 812)

Panel, arched top 35½ *in. by* 14 *in.*

*** Reproduced in *Apollo,* vol. I, p. 66.



LOT 490.

LOT 435

SIR HENRY RAEBURN, *R.A.*

493 Portrait of Major-General Thomas Dundas of Fingask (1750-1794), bust, in uniform, the face turned to the right (No. 802)

Canvas 30 *in. by* 25 *in.*

*** Exhibited at the Burlington Fine Arts Club, 1924, No. 17.
Armstrong, *Raeburn, p.* 100.
General Dundas was the father of Dame Janet (see No. 498) and distinguished himself in the fighting in Canada.

SIR HENRY RAEBURN, *R.A.*

494 Portrait of Lady Eleanor Dundas, wife of General Thomas Dundas of Fingask, bust, in black dress, with white fichu, wearing a black veil (No. 804)

Canvas 30 *in. by* 25 *in.*

*** Armstrong, *Raeburn,* p. 100.

SIR HENRY RAEBURN, *R.A.*

495 Portrait of Sir John Gibson-Carmichael, sixth Baronet of Skirling (1773-1803), three-quarters-length, standing, turned to the left, in dark green coat and grey breeches, one hand gloved, background of sky (No. 803)

Canvas 48½ *in. by* 39 *in.*

*** Painted about 1800.
Exhibited at Edinburgh in 1901.
Armstrong, *Raeburn,* p. 98.

[*See* ILLUSTRATION.]

SIR HENRY RAEBURN, *R.A.*

496 Portrait of Miss Eleanor Margaret Gibson-Carmichael, daughter of Sir John Gibson-Carmichael, sixth Baronet, married in 1820 Mr. Begbie; died in 1883; full-length of a child, in white dress, standing in a landscape, facing the spectator, and caressing a big black and white dog (No. 801)

Canvas 46½ *in. by* 31 *in.*

*** Armstrong, *Raeburn,* p. 98, and reproduced, p. 92.

Engraved by H. Scott Bridgewater.

Reproduced in James Greig, *Raeburn,* p. 5.

[*See* ILLUSTRATION.]

LOT 496

LOT 498.

SIR HENRY RAEBURN, *R.A.*

497 Portrait of Sir Thomas Gibson-Carmichael, seventh Baronet of Skirling (1774-1849), brother of the sixth baronet; bust, in dark grey coat with white vest, dark background (No. 805)

*** Armstrong, *Raeburn*, p. 98.

SIR HENRY RAEBURN, *R.A.*

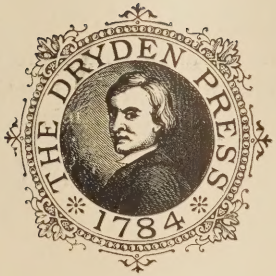
498 Portrait of Lady Carmichael, née Janet Maitland Dundas, first wife of Sir Thomas Gibson-Carmichael, seventh baronet; bust, turned to the left, head facing, in red shawl over a white gown, plain background (No. 806)

Canvas 30 *in. by* 25 *in.*

*** Exhibited at Edinburgh, 1901.
Exhibited at the Burlington Fine Arts Club, 1924, No. 23.
Armstrong, *Raeburn*, p. 98, and reproduced, p. 25.
Reproduced in James Greig, *Raeburn*, p. 3.

[*See* ILLUSTRATION.]

END OF SALE



PRINTED BY J. DAVY & SONS, LTD. 8-9, FRITH-STREET, SOHO-SQUARE, LONDON, ENGLAND.

VALUATIONS.

Messrs. SOTHEBY & Co. make Valuations for Probate, Insurance, &c., at 1 per cent. with a minimum fee

In London	£5 5 0
In the Country	£10 10 0

Together with Travelling Expenses.

INSPECTIONS.

Properties are inspected and Owners advised with view to a Sale by Auction, at a fee

In London	£2 2 0
In the Country	£3 3 0

Together with Travelling Expenses.

NOTICES OF SALES.

NOTICES OF ALL SALES APPEAR IN THE FOLLOWING PAPERS :

Mondays	Daily Telegraph; Morning Post.
Tuesdays	Times.

NOTICES OF SPECIAL SALES APPEAR IN THE FOLLOWING PAPERS :

A. ENGLISH.

Thursdays ...	Times Literary Supplement; Scotsman, and Glasgow Herald.
Saturdays ...	Country Life; Sphere Illustrated London News; Field; Publishers' Circular; Clique;

and *Monthly* in the Burlington Magazine; Connoisseur; Apollo; London Mercury; and Bookman's Journal.

B. FOREIGN.

Journal des Arts (Paris).
Gazette de l'Hotel Drouot (Paris).
Renaissance de l'Art Français
American Art News.
Chicago Daily News.
Philadelphia North American
New York Times.
New York Evening Post.
Boston Evening Transcript.
International Studio.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY AND CO.

1926.